

SEVEN DAYS

RACE REACTIONS

PHOTO BY
VT police tackle bias

Fix it, MAN

BY KEVIN J. KELLEY, PAGE 18

BURLINGTON'S CODE ENFORCERS
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GYM DANDY?

Photo: AJ

P.E. gets out of dodgeball



CAMP CONCIERGE

Photo: AJ

The Show Sherpa pitches tents



TOP-NOTCH TASTES

Photo: AJ

Reviewing Flannel and Roost



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SILVER LINING?



Vermont Yankee nuclear power plant in Winooski.



Bill Sorrell

Vermont was handed what her loss in court last week when a federal appellate court affirmed state court's ruling that the state legislature improperly tried to shut down the Vermont Yankee nuclear power plant in Winooski. U.S. Attorney General Eric Holder says it's not all bad news. The court also ruled that Vermont didn't violate the plant owner's constitutional rights — so the state won't have to pay \$100 million in legal fees. That's a relief since Sorrell says those legal bills could amount to more than \$3 million.

Sorrell used the decision to take another swipe at his 2012 opponent in the Democratic primary, U.S. Representative Bill Claitor. Sorrell says the judge's decision validates his reason to appeal — which, he claims, Claitor didn't support.

For those who questioned the wisdom of taking the appeal in the first place, that was a great decision for them as well. Sorrell says the decision is a win for the state's economy. Sorrell says the decision is a win for the state's economy. Sorrell says the decision is a win for the state's economy.

Claitor, the Chittenden County clerk's attorney says he never wanted to spend Sorrell's money to appeal and always supported shutting down the plant.

Winooski Republican Party chairman Jack Lindley happily pointed out Sorrell's comments to State Days, charging him with "a top rate of reaching out for any type of political victory and saving resources on an ineffective appeal."

In an Associated Press story published Friday, Sorrell claims the state saved 100 times more money than it spent on the appeal.

The Vermont Yankee case might be over for now, but the political ramifications are just starting to manifest themselves.

facing facts

GOOD MATING
 Two men donated sperm to a woman in Burlington last week. The story blew away both parties but was not a success.

BANGED IN BURLINGTON
 The unknown identity of a woman in Burlington last week. The story blew away both parties but was not a success.

WINE, WOMEN AND SONG
 A woman in Burlington last week. The story blew away both parties but was not a success.

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23.7%

That's Vermont's adult obesity rate according to a new study by the Trust for America's Health and the Robert Wood Johnson Foundation.

TOP FIVE

MOST POPULAR ARTICLES

1. **WTF: What's the story behind the Vermont Co. annual Meeting?** by Meredith White. A story of political corruption in the Vermont Co. annual Meeting.
2. **State Senate: Vermont's New House of Representatives** by Meredith White. A story of political corruption in the Vermont Co. annual Meeting.
3. **Verizon's New House of Representatives** by Meredith White. A story of political corruption in the Vermont Co. annual Meeting.
4. **Verizon's New House of Representatives** by Meredith White. A story of political corruption in the Vermont Co. annual Meeting.
5. **Verizon's New House of Representatives** by Meredith White. A story of political corruption in the Vermont Co. annual Meeting.

tweet of the week:

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7

Feedback

READER REACTION TO RECENT ARTICLES

SYSTEM FAILURE

Craigton is not going to return funding to Section 8 or stop larger cuts in the future (8/10/08) In Vermont, Sequestration Leads to Homelessness (August 14). The election of more Tea Party Republicans in 2004 and 2006 will be the final nail in the coffin for this entitlement program — at least in its current form. This program was never supposed to be a hidden threat for the poor. Unfortunately, many have abused the system, including voucher holders and corrupt employees within local housing authorities. That is the reality, and those in the system need to make a plan because, unless you're a saint, disabled or a vet, your days of voucher living are numbered.

Jeff Barrow
 GAIL, VANDERBILT, FLA.

APARTMENT IS HEALTH HAZARD

I read the article by Kevin J. Kelley about landlords not keeping their buildings up to code, and I would like to inform you that there have been another building in even worse condition than the ones described (Burlington Hyde League Leases Housing to Get Compliance on Code Violations and Taxes) July 10). The three basement apartments at 8 North Williams Street are in such bad condition that one, my apartment, has been deemed uninhabitable for humans, and I was told it looks as though it has been this way for a

while. My boyfriend and I have told my landlord and shown him numerous times the problems in the apartment. He has only ever told us to fix it or ignored us. Having had three liver transplants, mold growing anywhere is a serious health hazard for me.

Emily Hagen
 BURLINGTON

Editor's note: Kelley follows up on the story referenced above in this week's Seven Days.

DRAWN-OUT STORIES

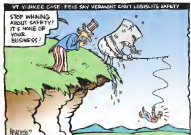
After reading the Drawn and Painted feature on page 10 (August 7) I found myself once again thinking I wish you'd do more stories as cartoons. It was an interesting story told in an interesting way. The recent cartoon issue [July 13] was great and showed that cartoons can convey real news in a powerful way. I hope you'll let the same and will do more like that more often.

John Taylor
 WILLIAMSTOWN

WHO'S BANKROLLING WHCF?

In his July 28 Fast Facts column, Paul Hertz posted an item that Karen Johnson, founder of Vermonters for Health Care Freedom, "bitterly opposes Obama's and Gov. Peter Shumway's health care overhaul." She's complaining about the cost of the state's \$9.5 million advertising campaign for its Vermont Health Care Freedom.

TIM NEWCOMB



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health insurance exchange, which will go into effect on October 1.

Johnson has the nerve to complain about the state "using federal taxpayer dollars if they're free?" What about the hundreds of thousands of dollars that VHCP has spent on its own fleets of radio and TV ads denouncing the state's health care reform plan? Where did the money that bankrolled VHCP's antireform ad campaign come from?

I think a Steven Deyz investigation of where bankrolling VHCP is called for. I have my suspicions (particularly a pair of out-of-state conservative billionaire brothers who shall, for now, remain nameless) but I'm sure I'm not the only Vermonters who want to know where the antireform VHCP gets its money.

Shelton Sanders
HARTFORD

SIEGEL STRONG ON GUN CONTROL

I'm thrilled to see Rachel Siegel on the Burlington City Council! [Lefebvre, Milneau and Quere-Rachel Siegel is Shaking Up the Burlington City Council.] July 21] Although I support many of the platforms she's advocated, I am most grateful that she is working toward the adoption of gun-safety measures and a ban on assault rifles. Sure there are Philip Morris — or is it a "Wal-Mart" — who questioned my vote when he abandoned gun legislation on the statewide level to protect his own political backside. I'll not let him do that again.

Patricia Ferreira
BURLINGTON

TRUE 802

I am surprised that the recent article on the origins of the 802 phoneticism ["Dialin' It" July 31] didn't mention the rap song and music video "802" made by a couple of Montpelier teenagers a few years back. This song was the first instance I can recall that popularized the notion of using "802" to present the unique character of Vermont. Somehow, somehow, I doubt that the two guys who wrote and recorded the song are profiting from the recent use of 802 as a marketing slogan, however.

Heck Champagny
STAYBROOK

THE PROBLEM WITH SIEGEL

[Re "Lefebvre, Milneau and Quere-Rachel Siegel is Shaking Up the Burlington City Council," July 21] Physically attractive, schoolgirl-braided Rachel Siegel is the epitome of the body politic not only in Burlington but nationwide. Her biography is filled

with tales of weak characters, including a "partner" who is gay, or bisexual, or anything but a normal male. There are biological differences between men and women, and the emotional makeup of the genders is different because of genetics, which dictate different hormones. I first met the "Siegel" type in 1960s Ann Arbor — hours of men, particularly white men. Her family had money so she could always run to that to solve her problems rather than choose a real life.

Now she is part of the brainwashing brigade that is destroying the social fabric of society. We must root out anyone who doubts that progressive talismans of toxic female messages is an endorsement and teaches all children that the families they are raised in with a daddy who works and a mommy who stays at home are mentally and morally defective!

With her lesbianism and her "partner's" homosexuality, is she or he HIV+? If so, have their children been infected with the AIDS virus? The death rate from AIDS greatly exceeds the death rate from gunshot wounds, especially in Vermont. How does she plan to keep infected persons from spreading their disease? If this arms should be banned, then shouldn't homosexuals be prevented from spreading their diseases by quarantining them?

Ron Kuloff
BURLINGTON

Editor's note: According to the US Centers for Disease Control and Prevention, HIV caused seven deaths in Vermont in 2010, while firearm-related deaths totaled 29 that same year.

CORRECTION

We failed to identify the Black River Production meat centers in the photo on last week's cover. They are, from left to right: Thurston Restaurant; Jeff Smith, Aaron McWhorter, Dominic Barone, Brian Lawlor and Kelly Ireland.

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Bogle Phantom

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SATURDAY 24 STELLAR SIBLINGS

Bryan and Elaine Cheng are just 15- and 22-years-old respectively but they're old pros when it comes to music. When the sibling pair has a slot, it's a must-attend. Having performed at notable international venues including Carnegie Hall, the pair interpret proto-classical selections at an outdoor show.

SEE CALENDAR LISTING ON PAGE 55

2

THURSDAY 22 STRING KING

In the guitar world, Toby Walker is widely regarded as a virtuoso of fingerstyle playing, called "the acoustic god" by the *London Sunday Times* for his award-winning performance. It's hard to say much for his teaching ability as his onstage performance. He brings his love of the blues and other American roots music to an intimate concert.

SEE CALENDAR LISTING ON PAGE 57

3

SATURDAY 24

Art With Attitude

Under exact circumstances, a spray-painted vending artists risk legal consequences if caught in the act. At *Magic Hour: Wall to Wall*, however, street-style vending artists are encouraged. Twelve vendors, artists take over the brewery parking lot, where folks are granted access to their creative placards from start to finish. Local buses, the music and an art auction round out the event.

SEE CALENDAR LISTING ON PAGE 53

4

WEDNESDAY 28

Crash Test

Put the pedal to the metal! Owners rev their engines and aim for the competition on all the *Demonstration Derby* day of the Champlain Valley Festival. Popular events, the road sign today draws fans of all ages, who cheer on participants until the last engine stops running. It's just country singer Anne Lee Thorsen joins the fun with her performance.

SEE CALENDAR LISTING ON PAGE 56

5

SUNDAY 25

Making Strides

When their daughter Zoe became wheelchair-bound after an accident, Brian Hilde and his husband made extensive home renovations. Realizing this work was not financially viable for others, they teamed up with the HouseCrafters and created *Zero to Home* in 2009. To date, the 16-run non-profit and 5K run has raised more than \$60,000 for local charities.

SEE CALENDAR LISTING ON PAGE 58

6

ONGOING

New Chapter

What is a book? While the answer to this question varies across regional artists in the parish hall, *Unleashed Vols. III* offer a philosophical perspective. Using themes in both objects of artistic creation and a medium with which to craft new works, the artists and a thought-provoking exploration of the form and function of page-turners.

SEE REVIEW ON PAGE 16

7

SATURDAY 24

Bucolic Beats

It all began when Jeff and Kelly blended their personal passions for the 2012 wedding season with an amazing lineup of local musicians. Thus the *Veranda Music Festival* was born. Two stages allow a wide variety of performers, ranging from Blue Thayer to David Levens. Festivalgoers are sure to be in a state of continuous bliss at Westfields Lake in June.

SEE SCHEDULES & CALENDAR LISTING ON PAGES 67 & 68





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Pyramid Scheme

But Sen. **BERNIE SANDERS** (I-Vt.) wasn't jumping to talk about Egypt on Monday morning as perfectly understandable. The place is a hot mess.

Near the end of a press conference in his Church Street office, Sanders was asked whether, in light of the Egyptian military's recent deadly crackdown on protesters, the U.S. should suspend aid to the country. He thought twice before answering.

"It's complicated," the senator began, before recommitting and steering the conversation back to the president's advertised topic: the Veterans Administration. "Let me just say on veterans' issues for a second, and then we'll get elsewhere. Other questions on veterans?"

After rehashing the supply of an tape queries, five minutes later Sanders bowed to the inevitable.

"OS, maybe a few other questions," he said.

WPTZ-TV's **VERMONT LEGISLATION** related the question, asking whether it's "time to cut off foreign aid" to the North African nation. In response, Sanders did something uncharacteristic for the bombastic, self-assured politician. He pled ignorance.

"The reason and the dream of the Arab Spring seems to have disappeared pretty quickly, and how we deal with it is enormously important," he said. "I think we've got to be aggressive. I'm not exactly sure what we should do."

Sanders, at times, it was right where the Obama administration has been over since the Egyptian military deposed President **MUBARAK** more than two months ago. He showed the "not exactly sure what we should do" train.

That the military gained down more than 100 protesters last week isn't quite enough. Sanders said the "maybe we shouldn't fund governments who do that" camp in his view, there are no easy answers.

"We I think shooting down innocent women and children and men is wrong obviously it is. But you have—" Sanders said, interrupting himself again. "You know, it's easy saying 'Well, let's cut off aid tomorrow.' Fine. What happens the next day? Does the country descend into civil war? Well, no, the United States continues to have some leverage."

Not in the view of Congressman **PETER WELLS** (D-Vt.), who concluded quite the opposite.

"I do believe the right decision now is to cut off aid. And, in fact, I think that gives us more leverage," Wells says. "Because it's clear that if we don't cut off aid, the military running its game on its own

citizens, even as we advocate strongly for all sides to return to the ballot box. And it gives us the option of restoring aid if and when the circumstances warrant it."

What of Sanders' argument that American legions are the only thing keeping Egypt's generals in the phone with us?

"At this point, it addresses our interests," Wells repeats. "I mean, if we don't cut off aid when the military is using weapons to kill innocent people, when will we cut off aid?"

Surprisingly enough, the U.S. may already have done so—quietly and temporarily—at least according to a report filed late Monday by the Daily Beast's **JOHN ROBIN**.

**I'M NOT EXACTLY SURE
WHAT WE SHOULD DO.**
SEN. BERNIE SANDERS

Since Morsi's ouster, the Obama administration has evaded calling the ouster a "coup," presumably because doing so would legally require it to withdraw up to \$1.3 billion in military assistance. But according to the report, the administration has nevertheless put the brakes on turning over the \$445 million yet to be disbursed by Egypt this year.

Wells' answer? None other than a spokesman for Sen. **PATRICK LEAHY** (D-Vt.), whose perch at the top of the Senate Appropriations Committee's foreign aid panel gives him some insight into the matter.

"[Sen. Leahy's] understanding is that aid to the Egyptian military has been halted, as requested by [sen.] **DANIEL CARL**, the Leahy spokesman, told the online news org.

In addition to Carle, Eglin also cited two anonymous administration sources, who told him the move was intended to err on the side of complying with the coup law and to preserve the U.S.'s options.

White House spokesman **JOSH ERWIN** disputed that claim Tuesday, calling the report "not accurate." But Carle stood by it, saying Leahy's staff heard it directly from the State Department.

As for Leahy's position on funding Egypt, he was quick to call Morsi's ouster a coup early last month. But as *Seven Days* reported at the time, he did not immediately and explicitly call on the Obama administration to withdraw aid.

"It's a very serious situation, indeed, and we understand the administration

wanting to wait for some clarity," Carle told *Seven Days* a week after the coup when asked whether Leahy believed aid should be cut off. "The situation in Cairo is clearly, but the law isn't clear."

Carle later clarified that Leahy had always supported withdrawing American aid after Morsi's ouster.

In the weeks after the coup, Leahy's Appropriations panel approved language setting new conditions for Egyptian aid. Even if signed into law, though, these won't take effect until next year.

These days, Leahy is being more explicit about his stance on the funding question. After last week's violent crackdown, he said in a written statement that the military's actions "warrant the strongest condemnation from the international community and from people of goodwill the world over." He added, "Aid to the Egyptian military should cease unless they restore democracy."

Now that it seems U.S. aid may already have ceased?

Carle says that's a positive step. But, he adds, Leahy "would have preferred the administration not hesitate to say what they apparently are doing without declaring it. That this is a coup. It would've preferred that it be plainly stated."

Race to October

For most GOP politicians, opposition to the Affordable Care Act—or, Obamacare, as they like to call it—is a given.

But it came as a surprise when Lt. Gov. **PHIL BURT** made clear recently that he's placing his political bets against the success of the ACA's signature component: the health insurance exchange.

Why is it surprising? For one thing, the politically blind Republican typically does everything he can to avoid weighing in on contentious issues. It's the stock car racer's stock-in-trade.

For another, Scott has long said he supports Obamacare's implementation, while opposing Gov. **PETER SHUMWAY**'s claim to craft a single-payer health care system by 2012.

But in a recent interview with *Vermont Public Radio's* **NO HUBB**, Scott and his worried the exchange—an online marketplace through which many Vermonters will purchase health insurance—won't be ready by October, when it's supposed to go live. He and Vermont shouldn't have chosen to become one of 10 states to design its own version of the exchange instead of opting for the generic, federal version.

"We've noticed something that's common-made, and we're not sure how it's going to function here," Scott told *Hubb*.

In a follow-up interview with Seven Days, Scott said he was concerned Vermont's version of the exchange won't be ready. He thinks the state should delay its launch.

"If we're not 100 percent sure at 89 percent sure that we're going to have this ready when we open it to businesses and businesses to delay it," he said.

The way Scott sees it, the state doesn't have a great track record designing and managing information technology systems. He thinks launching it in October and expending 100,000 Vermonters to successfully sign up for a plan by January 1 is a recipe for disaster.

"It's like building a race car for Daytona, one of the biggest, fastest tracks on the circuit. You're building it just for that track. You don't go anywhere to test it. You don't try it out at all. You're just expecting to go into the race with it," Scott said, before losing himself to the metaphor. "I just don't have the confidence that we'll be up and running in October."

Needless to say, the guy charged with getting the exchange online, Department of Vermont Health Access Commissioner MARK LAZARUS, says it differently.

"We remain confident we'll be ready by October 1," Lazarus says. "The more time you commit to testing the better — we understand that — but we have an obligation to be live on October 1, and that's what we'll do."

Lazarus says he understands Scott's nervousness and reached out to the LGE's office after the VPR story to offer him an in-person update on his department's progress.

So does Scott know something we don't know about how the exchange's development is going? Or is he making a cynical, but probably safe, pointed bet that a state-designed IT system will have more than a few glitches?

Or could it be, as the owner of a construction company that will have to use the exchange, he's just another frustrated and confused Vermonter who doesn't understand how it will impact his business?

"I don't know how this is going to work," Scott readily admits.

Either way, Lazarus should probably take him out for a two-drive.

Media Notes

When Aaron Mongeluzo, Seven Days publisher JONN MITCHELL, told the newspaper's North Main Street headquarters in Barre Mayor THOM LAZARUS five months ago, he didn't have a new address in mind.

But over the past two weeks, according to Mitchell, the TA has been sitting into a new 4000-square-foot space on the upper floors of the recently renovated Aldrich Block — right in downtown Barre.

What's the new landlord? The one and only Thom Lazarus.

According to the mayor, the two real estate deals evolved independently from one another. Lazarus and Mitchell signed a purchase and sales agreement for the old headquarters in Barre and were expected to close on the deal this week. It wasn't until May that the City board approached the mayor about the Aldrich Block space — and not until June that a lease was signed, Lazarus says.

"There was no contingency like, 'There, if you'll buy our building, we'll sell your space,'" Lazarus explains. "But I'm thrilled to have them. I think they'll be a great addition to the downtown."

Over the Grants City booster, Lazarus adds, "We're killing it here in Barre."

In other media news, the hiring and on-boarding at the Burlington Press Press continues.

As we reported last month, the Press brought on at least five new reporters and editors earlier this summer after several veteran reporters retired or moved on. A month later, on orders from the paper's owner, Gannett, it laid off 13 employees — including two of the recent newcomers here.

New — year for it — the Press has rehired one of those on-again, off-again employees.

As she recounts on her blog, editor JESSICA WILSON was handed a pink slip on the one-month anniversary of starting her Press job, for which she'd moved across the country. But the bad news didn't stay bad for long.

"Exactly one week after the heyft, I was contacted by my old boss," she writes. "The other editor had stepped down and [the boss] wanted to offer me my job back (with a few different responsibilities)."

No word on whether any others have been reinstated. Neither Press publisher JIM FORDAN nor executive editor MARK WUNDERBERG responded to requests for comment.

Meanwhile, Fager's predecessor at the Press, JIMM ROBERTSON, is returning to Burlington — this time to take a job at MyWebCraze. Robertson wrote on Facebook on Tuesday that after a 20-year career at Gannett, including a three-year stint at the Press, he's leaving the industry — and Arizona.

Welcome back, Ben! ®

Disclosure: Paul Hietz worked as Peter Welch's communications director from November 2008 to March 2011.

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Vermont Police Academy Teaches New Cops to Overcome Racial Biases

BY KEN PICARD

TJ Anderson had some blunt words last week for the 24 cadets in her class who'd just begun their training to become Vermont police officers. There's a big fat bias in your brain, she told them, and if you want to become better cops and make it home alive at the end of each shift, you need to recognize and overcome it.

Anderson, who is the training and curriculum development coordinator at the Vermont Criminal Justice Training Council in Windsor, wasn't being accusatory — just scientific about the way the human brain processes information.

"You're not alone in this," Anderson assured the new recruits, who were in their second week of the police academy. "We all have biases. We may not recognize them, but they're there. To be honest is to have biases."

Here at more than a theory, Law-enforcement agencies around the country have come under increased criticism for treating people of color and other minorities — including homeless people — more harshly than whites. Just last week, a federal judge struck down an unconstitutional New York City police department's "stop-and-frisk" policy, which critics had long complained disproportionately targeted young black and Latino men.

Similar criticism has been leveled at Vermont's law-enforcement agencies. In April 2012, a crime group called Uncommon Alliance worked with four local police chiefs — from the Burlington, South Burlington, Winooski and University of Vermont police departments — to release the results of a voluntary two-year study of 20,000 traffic stops in Chittenden County. The data revealed "statistically significant disparities" between the way black and Latino drivers were treated compared to white drivers. The former were subjected to more frequent stops and searches of their vehicles, slower penalties and higher arrest rates.

Such disparities aren't necessarily deliberate or conscious, Anderson explained in her two-hour *Per and Respectful Policing* course that since 2012 has been mandatory for all new police recruits in Vermont. The manual



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incarcerates on make of other people and the potential threat they pose may happen in milliseconds. In most professions, such split-second decision-making won't make the difference between life and death, Anderson told the 24 uniformed cadets — all of whom were white and all but five male. But cops, who have to decide in a heartbeat whether to draw their weapons and shoot, have the additional burden of understanding how their own unconscious biases can lead to really bad decisions.

Anderson began her lesson with an innocuous example from pop culture, a video of Basia Boyle's April 2009 appearance on the English television show *Britain's Got Talent*. When the talented Scottish singer first took the stage, many in the audience goggled at

her frumpy appearance and thought it was a joke. But when Boyle swayed both audience and judges with a remarkable performance, she became an instant celebrity.

"We made all these opinions about her before she even opened her mouth. Do we do that on the road?" Anderson asked her students afterward. "Do criminals do that to us?"

"Yes, ma'am?" the class replied, in military-style unison.

Later, Anderson showed the class excerpts from a video game University of Chicago researcher Joshua Correll created to study racial bias in policing. In Correll's game, criminal suspects, who are either black or white, flash on the screen, holding either a weapon or a harmless object. The player must decide as quickly as possible if the person is a

threat and then shoot. Correll conceived of the concept after the death of Amadou Diallo, a West African immigrant who was shot by NYPD cops 41 times before any of them realized the object in his hand wasn't a gun.

Correll's video game proved his theories: Police were more inclined to shoot an unarmed suspect who is black versus one who is white. (A later study proved Arab-looking suspects got similar treatment.) Equally important, Anderson told students, officers were slower to recognize a real threat from a white suspect than from a black one. Such trends held true regardless of whether the players were white or African American, cop or civilian.

Anderson then moved on to other types of latent bias, such as those based on gender, sexual orientation, disability and socioeconomic status. On the last, Anderson showed the class a series of photos of homeless people sleeping in doorways and park benches. She then asked them to jot down adjectives to describe these people.

Although some of the cadets offered words that got at the root causes of homelessness — "poor," "divorced," "battered" and "mentally ill" — many more offered negative terms, such as "depressed," "lazy," "drug addicted" and "dirty."

Such responses aren't unique to cops, Anderson told the class afterward, but are indicative of the way many people react to homelessness. She cited a study, conducted by Susan Fiske at Princeton University, in which college students were given an MRI scan while looking at photos of people from varying economic means.

As Anderson explained, a part of the human brain "lights up" during an MRI whenever we recognize another human. But Fiske discovered that that part of the brain was less likely to light up when students looked at photos of homeless people than photos of people from higher income levels.

In other words, Anderson explained, "The students were seeing objects, not human beings. Can that affect the way you, as a police officer, respond to a homeless person?"

"Yes," the class answered.

"If a homeless woman walks up to

you and tells you someone stole her shopping cart, if everything she owns is in that shopping cart, is she a crime victim?" Anderson continues, "Should we investigate that crime?"

"But" the class responded, to no one. Anderson's research-intensive approach to law and legal studies is deliberate and reflects her lifelong training. She earned a bachelor's degree in sociology with a minor in psychology from the University of Vermont before becoming a full-time cop in 1990. After a decade with the Rutland City P.D., Anderson was hired by the Vermont Police Academy to be its family violence training coordinator.

Today, she also teaches courses on human trafficking, voyeurism, stalking and strangulation. Anderson's goal isn't just to make her students more aware of latent biases, in themselves and other cops, but also to teach them how to counter those tendencies. One suggestion she offered is to slow down, an instruction to allow the officer more time to absorb and process relevant information.

To demonstrate, she presented a scenario in which a police officer spots an isolated man, who appears to be Native American, walking in front of his cruiser carrying a knife and approaching a group of children. Anderson then asked the students how they would respond to that situation.

After gathering their suggestions, Anderson showed the "crisis case" video from the actual conversation, which occurred in Seattle in August 2000. In that incident, Seattle PD officer Ian Berk shot and killed John T. Williams, a Native American woodcarver. Although Williams had a history of public intoxication, Anderson noted, he'd never been violent. The video revealed that Berk shot Williams just four seconds after ordering him to turn around and drop his weapons, though Berk never identified himself as a police officer. It turned out, Williams was deaf in one ear.

Another useful tool, according to Anderson, Social science research reveals that internal biases can be minimized simply by exposing people to more diversity in nonconfrontational situations. For cops, Anderson explained, that means going out into the community and talking to minorities at all kinds of schools, businesses and civic groups.

Reducing bias works both ways. The more the public is exposed to cops in nonconfrontational situations, she reminded her students, statistically the less likely they are to describe police using negative adjectives, such as "racist," "arrogant" and "power hungry."

Due to an official police academy policy, none of the adults was permitted to be quoted individually or speak to the reporter after class. But according to Richard J. Gauthier, executive director of the Criminal Justice Training Council, the response from Vermont field officers has been "unmistakable and overwhelmingly positive."

Why is the class taught just two weeks into their training? Gauthier explained that it allows cadets to incorporate the lessons into all their practical exercises.

"We put it out there immediately but we don't just drop it afterward," he said. "The lessons we reinforced throughout the curriculum and kept throughout."

Isn't the class just a way to buffer law-enforcement agencies against lawsuits that allege bias?

"I hear that quite often," Gauthier answered. "But to be really candid, I think that fear of liability is a secondary concern. The primary concern should be the level of service we give to people."

Anderson's science-based approach to the sensitive subject makes it easier for police to accept. "If you treat to just a group of cops as the delinquents, start blaming them for something," said Gauthier. "You'll equate your message and they'll tune you out and not pay attention to anything else you say." ☐



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Residents Only: Shelburne, and Now Essex, Restrict Access to Recreation

BY KEVIN J. KELLEY

Some would be swum in these hot, previous days of summer to go for a swim in a pristine pond 10 miles from downtown Burlington. But you can forget about taking a dip at Indian Brook Reservoir in Essex unless you're a resident of the community — or show up at the gated entrance with someone who is.

Aren't these public waters that should be open to all swimmers, or at least to all Vermonters? Not according to Essex officials, who are barring access to nonresidents.

Essex's ban takes the form of a "maintenance" imposed in 2011 and extended earlier this month until at least next year. Under the rules now in place, anyone who bought a nonresident pass to Indian Brook Reservoir prior to 2013 could pay to renew it in 2013 and this year, but if you don't already have a nonresident pass and aren't accompanied by a pass-holding swimmer, you'll be denied entry to the 575-acre park and its 40-acre pond.

Shelburne's town beach has been off limits to nonresidents since 1974. Outsiders can get in only if they arrive in a car containing a resident pass holder. The tiny town, where the median house-sale price currently stands at \$470,000, appears to be the only locale on the Vermont side of the lake that won't allow nonresidents even to buy their way onto the beach.

Burlington, South Burlington and Charlotte all require outsiders to pay more than residents for a season or day use pass to their beaches on Lake Champlain. In Burlington, for example, it costs nonresidents \$60 and residents \$45 for a summer parking permit that

gets you into North Beach, Goldledge and Teddy parks. But anyone can access those areas for free via the bike path.

Lake frequents is jointly overseen by the towns of Williston, Richmond, Hinesburg and St. George. The recreation district they formed in 1958 charges current residents of those towns \$25 per car for a season pass, \$50 for nonresidents.

"I can understand why they want to restrict access," University of Vermont biologist Heather Foxon says in regard to

Essex's grievance appears to have been made.

Some of those told they can't enter Indian Brook simply ignore the restriction and drive right in, says Emily Johnson, a college student who works 20 hours a week as a gate attendant. Others argue vociferously against the policy — and if they refuse to back out, Johnson calls for help from town deputized officers who, in turn, threaten to summon the cops.

Two miles to the south of the city from which it drains its water, Montpelier owns almost all the adjoining land, but not the pond itself, which is state property. The city had argued that its restriction was needed to protect the quality of the drinking water Essex can't make that claim, because Indian Brook is no longer used as a reservoir.

The relevance of the Berlin Pond ruling in Essex's case is unclear, comments Vermont Law School professor Patrick Parenteau, who

YOU CAN FORGET ABOUT TAKING A DIP AT INDIAN BROOK RESERVOIR IN ESSEX UNLESS YOU'RE A RESIDENT OF THE COMMUNITY — OR SHOW UP AT THE GATED ENTRANCE WITH SOMEONE WHO IS.



An access road to Indian Brook Reservoir

Indian Brook Reservoir. "But I'd like to be able to use it even if I had to pay a fee."

Anna, a triathlete who lives in South Burlington, swims regularly in Indian Brook because its "cold, warm water" is ideal for training. She gets access via friends who are Essex residents — or she arrives prior to 6 a.m., when the guards go on duty.

Someone posting on Front Porch Forum under the name Pat Myke complained recently that he or she was recently prevented from fishing at Indian Brook. Contacted via email, Myke supplied copies of messages sent to various state lawmakers from Chittenden County criticizing Essex's

Essex Parks & Recreation chief Ally Vile confirms that "there are some people who have complete disregard for the rules and policies." Their defiance "puts a damper on the enjoyment of the park by others," Vile adds. He says he has been arrested, so far, for disobeying the ban on nonresidents, she reports.

Vile points out that the Town of Essex owns both the reservoir and the park surrounding it. It's thus the locality's prerogative to decide who gets in and who doesn't, she suggests.

Last year, however, the Vermont Supreme Court ruled against Montpelier's policy of forbidding all public access to Berlin Pond, a reservoir

located on the Public Trust Doctrine as part of his class on water-quality law. Essex may or may not be acting in accordance with the Vermont Constitution, he observes. But Parenteau is pretty certain that Shelburne is not.

That town's residents-only policy "sets off all kinds of alarm bells for me," the prof says. "Lake Champlain is clearly public water, and access to it is a right, if it's not via someone's private property."

The courts have ruled that towns can lawfully charge nonresidents higher fees for use of their facilities, Parenteau notes, as long as a town has a "reasonable basis" for doing so. But four levels on outsiders could be so high that "I could



exclusive of a structure where they're being used to deny minorities access," Parenteau adds.

Lari Fisher, head of the Lake Champlain Committee, says it's her group's view that "people should have access to the lake without having to own property as it" is regarded in Shelburne's residents-only policy. Fisher declares, "We'd like to see that access broadened."

Shelburne isn't actually restricting access to the lake per se — only to its beach, says town parks & rec director Betsy Gaylick. "We don't tell anyone to get out of the cove down there," she reports. And that argument she didn't be seen to sponsor, Parenteau remarks "It was interesting distraction," he says.

Cheyfield, however, is so far off the beach line. "Things would be a lot easier if we didn't have that situation," she says. She says that nonresidents are regularly turned away from the 200-foot stretch of shoreline owned by the town, "and we don't enjoy doing that."

Shelburne Town Manager Paul Fisher says he doesn't know why the rec committee decided in 1994 to adopt the

restriction. He also declines to comment on its legal status. But asked if he can see a rationale for it, Fisher says, "On the nicest days of the year, the beach is mobbed with residents and their guests, so it's not a bad idea then."

Col. David LeCours, chief warden for the Vermont Department of Parks & Wildlife, says Shelburne is likely within its rights in restricting access to its beach. "Towns do have the authority to do that," he declares.

Senex Parks & Rec chief Wile suggests the municipality on selling passes to nonresidents might eventually be fined, or sued. It was put in place, she says, because the more than 4,600 Indian Brook pass holders had taken a toll on the park's trails, which are used by pedestrians, bikers, dogs and horses.

UVM graduate students have been commissioned to conduct a study of usage patterns and "carrying capacity" at Indian Brook, Wile notes. Depending on what that study finds a year or so from now, the rules of access could be changed, she says. One possibility, Wile suggests "Opening it to nonresidents but limiting the number of passes for sale to three" 00

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LET US DARE

Fix It, Man

Burlington's code enforcers have your landlord's number

BY KEVIN J. KELLEY

Fall-covered smoke alarms. Stashed toilet bowls. Electrical wiring running up the outside of a building to an illegal residence. Bill Ward has seen it all as director of Burlington's Code Enforcement Office.

The 48-year-old was a Queen City police lieutenant before he became the chief enforcer of the city's rental housing standards. Walking the beat and coordinating cop coverage downtown perfectly prepared him for what he describes as a "very controversial" job that serves to balance public safety and free enterprise. "Conflict is inherent," he notes.

In many ways, Burlington can be seen as a landlord's dream town, and the number of rental units — which account for more than half the total of 12,000 households — supports that theory. A reliable supply of college students combined with a shortage of housing for year-round residents results in a vacancy rate typically less than 2 percent — among the lowest in New England. It also means landlords can charge \$750 or more per bedroom in apartments that won't be featured in *Marble Street Living*. The less they spend improving their properties, the more profit they make.

But Ward's office strives to ensure that every rental unit in Burlington meets minimum standards of safety and comfort — by inspecting them on a regular basis. Doing so can literally be a matter of life or death. An unsafe heat, veg unit, for example, may cost deadly carbon monoxide fumes — which may go undetected if the mandatory CO alarm isn't working.

Mold is a less dramatic but equally serious health hazard, and if a landlord fails to get rid of it, the department will declare the affected unit "unfit for human habitation." Live electrical wires dangling from a ceiling generate the same response — which is what happened last month at a North Williston Street apartment owned by local pasta pusher Rick Rowe. Ward's team declared that place uninhabitable on July 15.

Back in the early '90s, when Burlington landlord Sam McGowan



started buying and rehabilitating residential buildings, the city didn't have a housing code enforcement office, the Department of Public Works carried out intermittent inspections. "There was almost no oversight of landlords in the Old North End," McGowan recalls, noting, "a lot of my friends were living in really substandard apartments."

"We were the worst of it," he adds.

When Ward took over the code enforcement office in 2003, he found that

15% of Burlington's units were being inspected each year — nowhere close to the number needed to ensure compliance with a city ordinance requiring that every rental residence in Burlington be inspected every three years. Ward got the city's five housing inspectors up to speed and in line with the desired timetable. Inspection rates have doubled in the last three years.

Inspecting all 9500 apartments on a three-year cycle means there must be at

least 60 new inspections a week, in addition to follow-up visits to properties where violations have been detected. When a landlord refuses to allow a city inspector into a building, Ward's department obtains a search warrant through the city attorney's office.

Marble has greatly improved in the code enforcement department over the past couple of years, according to Ward. He cites a 2011 letter signed by every member of the department's 10-person

BACK TO SCHOOL



BURLINGTON'S BADDEST LANDLORD?

Tenancy (three groups of police) were served 681 Ward last Friday afternoon when he posted a "stop" with order on a building owned by Chris Khamesi—one of Burlington's most problematic landlords.

With a police officer in the lead of code enforcement, believed Khamesi has work violated the city code enforcement. Khamesi said he had a warning period to create a narrow lane for parking in a narrow building to be built.

The two signed back-to-back for 15 minutes as the cop walked by. Khamesi and his wife, who had been through a previous court case of a building with an owner, Khamesi. The Hill Section resident, 47, has a history of tenancy toward Ward's finding of code violations in some of the 30 buildings Khamesi owns in Burlington.

"You are an asshole," he wrote in an April 2 email message to Ward. "You are a lawbreaker and a nuisance to the city."

Khamesi was referring to his property



Khamesi and Chris Khamesi

at 224 College Street, owned by Ward. Ward had posted a notice denying a "landlord" human habitation. "The building is owned for only commercial use," said Ward, but he had evidence of residential tenancy, including a propane barbecue grill on the roof — which is a violation of a code provision requiring grills to be at least 10 feet away from a building.

Khamesi said he was to Ward earlier that same day. "The grill is off the roof... I'm so done with this building. Move it to a day later."

Not the landlord sent a message the next day asking him to move the grill. "I'm so done with this building," Khamesi wrote. "I'm so done with this building." "I'm so done with this building," Khamesi wrote. "I'm so done with this building."

"I am not a dummy," Khamesi added, noting that he had a "warning" period to create a narrow lane for parking in a narrow building to be built.

"They make me feel like Public Enemy No. 1," Khamesi said. "I'm so done with this building." "I'm so done with this building," Khamesi wrote. "I'm so done with this building."

K.J.K.

of responses to SetClickFix complaints.

Usually inspection and structure enforcement of the housing code have enabled the department to generate increased revenues in fines and fees. As a result, Ward points out, the city has had to spend about \$200,000 less than had been budgeted for his department during the past two fiscal years.

These additional revenues have come from the pockets of negligent landlords, who, Ward says, account for a small anomaly of the city's rental property owners.

The short list of problem landlords includes Rowe, whose family owns numerous units that have been cited for violations. At his Pearl Street restaurant, Rowe would only say, "You can write whatever you like. It doesn't match reality to me."

The conditions in some Rowe-owned buildings do matter to his tenants, however. A woman who lives at 8 North Williams Street recently pointed out several small problems in her own apartment and then led the way to a ground-floor unit that Ward's office had recently

decried unfit for human habitation due to a clogged bathroom sink, an unsafe bathtub and three dangling electrical wires. In addition, the dingy hallway adjoining the rented apartment had a grimey white ceiling.

A multi-unit building at 234 College Street owned by Joe Handy's

at 25-27 South Willard Street, has been posted as unfit for human habitation due to flood damage. Over the past four years, that building has inspired 32 protests about the trash on its front, which qualifies it as Burlington's leading source of complaints during that period in a city database reporting system.

"Whenever there's a problem, we fix it," Handy said on Tuesday, noting that the "unit" apartment is in the process of being repaired. Grimey left outside his buildings is removed on a daily basis, he added.

The University of Vermont is included on a list of landlords that have had to pay the largest fines for respectations of rental properties where code violations were not corrected in a timely manner. If a problem is found to be unresolved for more than 80 days, the city charges a reinspection fee of \$600. A second reinspection that shows still-unaddressed violations carries a fee of \$100. The third and every subsequent reinspection costs the landlord \$200.

UVM WAS ASSESSED \$360 IN FEES OVER THE PAST 18 MONTHS FOR EACH OF TWO PROPERTIES IT OWNS ON SOUTH PROSPECT STREET.

Sisters and Brothers Investment Group was recently ticketed by Ward's office for failure to have its heating system inspected and serviced. An apartment in that same building has earned Handy three other recent tickets each for \$75, due to water damage from a leaky roof left uninspected.

A unit in another Handy property,

still thinking that mayor Rob Kiss is appointing him to their leader.

On Ward's watch, the code enforcement office has also embraced SetClickFix, a national crowd-sourcing app that enables locals to post photos and code comments about unsightly scenes outside homes, such as garbage on greenbelts and cars on lawns and blocking sidewalks. As of August 18, Burlington was ranked No. 14 among some 120 cities measured for efficiency

Fix It, Man KFW

UVM was assessed \$360 in fees over the past 38 months for each of two properties it owns on South Prospect Street.

How does Ward's doghouse go over with the city's landlord? Most of them actually have kind words for the man who grabs code violators by the leg and does not let go until they obey the city's enforcer. Stuart Bennett, head of the Vermont Apartment Owners Association rates him as "frank, balanced, flexible, tolerant — communicates well."

Even Chris Kusanow — Ward's biggest nemesis — concedes he's "very diligent, very experienced, a hard worker" (See sidebar on page 18).

Ward isn't only an outstanding code enforcer, says McGowan, he was "one of the best police officers I've ever seen." The landlord who owns about 40 apartments in vibrantly colored buildings throughout the 054 North End got to know Ward in the 1980s, when he was the cop on call for the H.O. Wheeler school. McGowan headed the school's parent-teacher organization. "The thing about Bill was, he never lost his cool," McGowan says.

Ward says his police work taught him the importance of retaining a professional demeanor when provoked. And that happened frequently enough, Ward relates, that he started looking forward to retirement. He collects a yearly pension of \$44,428 from the police job, in addition to a \$71,857 salary for the code enforcement gig.

The code enforcement office is making taxpayers \$90,642 this fiscal year. Collecting the \$75 annual rental registration fee for the rental properties in the city generates \$45,212. Ward's office brings in additional revenues through penalties it collects in its role as enforcer of zoning regulations.

But landlords and taxpayers today are getting "better value for their money," says Steve Offenhardt, owner of about 70 rental units scattered around Burlington. "We used to have little or no interaction with code enforcement," says Offenhardt, a landlord with 18 years' experience. "Now it's much more frequent."



And that's essential, Offenhardt adds, because inspections sometimes uncover life-threatening violations in housing as old as Burlington's. "The code really isn't that stringent," Offenhardt adds. "It's about things you'd want to do anyway."

McGowan agrees, noting, "It's called a minimum housing code for a reason." Ward enforces basic standards intended to protect the health and safety of tenants, McGowan says.

But all too real in pursuing realistic housing property owners, Ward admits that "being a landlord is a hard job." The pragmatic pressures alone can be scath-

ing, notes Gene Richards, owner of about 20 Burlington units he rents exclusively to students.

"My biggest fear is loss of life," says Richards, who also owns a home mortgage brokerage and serves as official director at Burlington International Airport. "I cringe every time I hear the tragic news."

"We clean up any problem right away," the landlord says, citing an electronic compliance system he has established for tenants. As small as a text message to Richards' property management office generates a quick

response along with a prompt fix of whatever's in need of repair, he says. In the course of 90-minute interviews he conducts with prospective renters, Richards says he acquaints them with their rights under the city's housing ordinance. "We want tenants who are compatible with their neighbors and with the neighborhood," Richards explains.

Richards is among the "more than 90 percent" of Burlington landlords who are doing "an excellent job" of keeping their properties up to code, Ward comments. And he notes that violations found in apartments are not necessarily the fault of the property owner. Some tenants do create problems, Ward acknowledges. He is somewhat sympathetic to the complaint that the Burlington housing ordinance makes it very difficult for a landlord to evict a tenant, regardless of the tenant's behavior.

"It's hard but not impossible," Ward says. Plus, there are steps short of attempted eviction that can and should be taken to address code violations caused by a tenant, he adds. "You have to communicate with the tenant your concern that conditions are unacceptable and that you'll be working with code enforcement to make sure the property is brought into compliance and maintained that way."

In general, Ward insists, "the city property management that oversees parks, when tenants see a building is well maintained, it's more likely to say that way."

"It's true that anyone can have a bad tenant," he continues, "but if a property owner has had tenants every year, that says more about the landlord than about the tenant."

Bennett, the apartment owners' representative, doesn't disagree with Ward's view. But he does wonder what, exactly, the code keeper has in mind when he learns Ward wants to insert the words "good workmanship" into the law. Ward plans to ask the city council to approve an amendment stipulating that repairs on rental properties must be of high quality. "We don't want it to just be done twice and painted over," Ward says.

While confirming that he has not spoken to Ward about this proposal, Bennett suggests, "That can be a pretty subjective standard."

Ward sees it as a matter of equity. "If a property owner doesn't show a poor life in their own house," he says, "they shouldn't allow it in a tenant's house, either?" ☐

BEFORE YOU RENT A PLACE IN BURLINGTON...

- ✓ Drink with Burlington Code Enforcement at 903-6442 about the units inspection history. Ask: When was the last inspection? What did they find?
- ✓ Go to Burlington's tenants web page and check the "rental history" tab to determine whether an entity the place received its "Certificate of Compliance" (that's the code book which the inspection is valid).
- ✓ Ask the landlord: What is the source of heat, and is it specific to each unit? Does the tenant, or landlord pay for the heat? Where does the fire alarm go?
- ✓ Make sure the fire working code detectors in every bedroom. Each floor

should also have a carbon monoxide detector.

- ✓ Check for signs of rodents. "Good" places and must have here.
 - ✓ Ask if the beds were re-tyed between tenants.
 - ✓ Do a walk through inspection to the landlord to note any issues or damage before moving in.
 - ✓ Read and follow the code book on all your items.
- For more information on about tenant rights in Burlington go to: 603.644.2626 or visit www.burlingtonvt.org/cde to read the code book.

SOME OF BURLINGTON'S BIGGEST LANDLORDS*

Chapman Housing Trust	Scott Berry	Polanco Properties	Steve Offenhardt	Mark Forest
Burlington Housing Authority	Norbridge Housing	Paula Daniels	Stu McGowan	Richard Roanley
Bill Broussard	Janet Houdelle	Art Daniels	Lawrence Grier	Jeff Berens
Redstone Properties	Joe Hendry	Jack Osburn	Cathedral Square	* (Ward owns Bill Broussard)

lifelines

OBITUARIES, VOWS
CELEBRATIONS

OBITUARIES



Elizabeth Enton

1934-2012
SOUTH HAVEN/CONCORD
Elizabeth (Liz) Tracy Enton passed away Saturday, July 20, 2013, at Putney North Haven Living Residence in South Burlington, VT, in the company of loving family. She was 78.

Elizabeth, or Maureen as she has lovingly known to her grandchildren and great-grandchildren, was born to Helen (Berkman) Tracy and Gordon Stone Tracy on July 21, 1934 in New Haven, Conn. Elizabeth graduated from the Hill House High School in New Haven in 1956 and attended her daughter's degree in music and child

development from the University of Connecticut in 1959.

She married Chester C. Kutzler on September 27, 1959. They lived in Putneyburg, VT, until relocating to Montpelier, VT, and finally to South Burlington.

As the third child of her husband, she was the director of the YWCA Teen Program, the 1st, for seven years in the late 1960s.

Gloria was a member of the First Congregational Church in Burlington, VT, where she was also a member and past president of the Adult Band and Choir.

She was a member of the Chapter 6 PEO and a past president of the Eastern Putney Neighborhood Home Owners' Association (Nashua, NH) and the Eastern Putney Book Group.

Aside from her grandchild care and great-grandchild care, one of her greatest joys was playing the piano and organ. She was an accomplished organist. While attending the University of Connecticut, she played the organ at various churches during the summers. She was well known for her sense of humor and her love of her friends. She had a deep appreciation for music, especially symphonies and religious music. It played throughout the house all day long.

Elizabeth is survived by her daughter, Martha Burroughs, and her husband, Glenn Burroughs, of Westford, VT, and her son, Robert Butler, and his wife, Anne, of South Burlington. She is also survived by her grandchildren, Robyn Burrows, and her husband, James, of Westford, VT; Joshua Burroughs and his wife, Anna, of St. Albans, VT; and Duncan and Jennifer Butler of South Burlington, VT. She also has great-grandchildren, Ali Luke and Cole Mannix, and Arya Bell, and are more on the way. Liz is also survived by her brother-in-law, Tracy of Westbury, NY, a very dear sister-in-law, Shirley, of East of N. H. and her many nieces, nephews, great nieces and great nephews, and many close friends.

She is predeceased by her parents, husband and brother, Richard Tracy. The family would like to thank Dr. Jennifer Galloway of Annapolis, MD, and the entire staff of Putney North Haven for their dedication, love and support.

A memorial service will be held at the First Congregational Church in Burlington on Friday, August 23, 2013, at 11 a.m. A brief eulogy will be held immediately following the service. Burial will be in the cemetery of the Congregational Church in the morning hours. In lieu of flowers, the

family requests donations to the American Cancer Society, 16 Glenview Dr., 30 Day Line, Shelton, CT 06485. Avington will be with the Lullaby Funeral Home and Cremation Service, 132 Main St. in Westford, VT.



Robert J. Peeters Jr.

1944-2013 COLCHESTER
Bob and his wife, Margaret, passed away at home, just as he wished, after a long year of battle with cancer.

He is survived by his wife of 47 years, Margaret, "Teggy" Peeters, son, Robert Peeters and his wife, Dawn Peeters, and daughter, Christine Peeters. Bob and his wife, Margaret, were employed for 23 years and retiring in 2006.

Bob loved hunting and fishing and NASCAR racing. He was proud to be a member of the American Cancer Society, 16 Glenview Dr., 30 Day Line, Shelton, CT 06485. Avington will be with the Lullaby Funeral Home and Cremation Service, 132 Main St. in Westford, VT.

He was predeceased by his parents, Robert J. Peeters Sr. and Edith A. (Myers) Peeters of Westford.

Bob grew up in Westford and graduated from Westford High School. He attended the Air Force Officer School and was an infantry sergeant, technician for the 8th and 10th and 14th years. He then went into the employment of the William Miller Sales and was a salesperson for the Burlington Sheriff's Department. He left his employment to take the position of manager at the Burlington Inn. After when he was employed for 23 years and retiring in 2006.

Bob loved hunting and fishing and NASCAR racing.

He especially enjoyed going on hunting trips with his son and grandsons. He loved all of his family and country, never really left when he needed to go. He would go anywhere to hunt. He was a member of the 1st and 2nd and 3rd and 4th and 5th and 6th and 7th and 8th and 9th and 10th and 11th and 12th and 13th and 14th and 15th and 16th and 17th and 18th and 19th and 20th and 21st and 22nd and 23rd and 24th and 25th and 26th and 27th and 28th and 29th and 30th and 31st and 32nd and 33rd and 34th and 35th and 36th and 37th and 38th and 39th and 40th and 41st and 42nd and 43rd and 44th and 45th and 46th and 47th and 48th and 49th and 50th and 51st and 52nd and 53rd and 54th and 55th and 56th and 57th and 58th and 59th and 60th and 61st and 62nd and 63rd and 64th and 65th and 66th and 67th and 68th and 69th and 70th and 71st and 72nd and 73rd and 74th and 75th and 76th and 77th and 78th and 79th and 80th and 81st and 82nd and 83rd and 84th and 85th and 86th and 87th and 88th and 89th and 90th and 91st and 92nd and 93rd and 94th and 95th and 96th and 97th and 98th and 99th and 100th and 101st and 102nd and 103rd and 104th and 105th and 106th and 107th and 108th and 109th 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What's in a Name? The Swans of Swanton Are Not the Whole Story

BY KEVIN J. KELLEY

Let's get the precise history out of the way first: Swanton, the Franklin County town 38 miles north of Burlington and eight miles south of the Canadian border, is named for British naval officer William Swanton. He was a hero in a key battle against French colonial forces in 1758. Swanton was duly honored through the naming of the town, when it was chartered five years later.

The poetic version of history is far more interesting. It holds that Swanton is a contraction of Swan Town, named for the swans that fly there in this day. This fallacy—which, sadly, is what it is—gained currency in 1861 when Queen Elizabeth II of England approved the transfer of a pair of swans to Swanton.

Gerry Gibbons, a Mount Pearl agent who had a summer camp in Swanton, arranged the gift in advance of the town's bicentennial. (Fittingly, the swan couple came from a wildlife trust in Norfolk, an English county whose borders

held a village called Swanton. Abbott Vertmonters dubbed the original swan Betty (for the queen) and Sam (as in Uncle).

The original swan "successors," still referred to as Betty and Sam (though born of different parents), live in a pond enclosed by a black wrought-iron fence on the town green. Should the couple require privacy, they can retreat to a mini-swanson, complete with white wooden Dutch columns, in an adjacent corner of the estate.

The three-sided duckie isn't heated, however, which raises the question of what happens to the swans in the winter. How resonant echoes of the eugenics that so troubled Holden Caulfield in J.D. Salinger's classic novel *The Catcher in the Rye*. Several times in that story, Holden imagines what becomes of the ducks in Central Park once winter arrives.

"I was wondering where the ducks went when the lagoon got all icy and frozen over," he tells the reader at one



point: "I wondered if some guy came in a truck and took them away to a zoo or something. Or if they just flew away."

The Central Park Conservancy receives so many queries of this sort that it has posted an explanation on its website: "Ducks can survive the cold and stay in Central Park in long in there is open water and access to the plants below for feeding. If winter holds from over, the waterfowl migrate south."

What about the swans of Swanton?

Holden's initial suspicion is correct in this case. Senior gey does come in a truck and take them away as the temperature falls toward freezing.

Swanton, noting administrative **SWAN** **SWANSON**, who doubles as the town's historian, was unable to supply the name of that guy with the truck. But he did reveal Swanton's "dirty secret": The swans that currently grace the green for part of the year are actually rented from the guy with the truck—who, Kilduff said,

SHORT TAKES ON FILM

It's not often that Vermont fundraising appeals are heard in Europe. Last summer, Seven Days reported on the **HAROLD TRAPP** drive to raise more than \$70,000 for its conversion to digital projection. Now BBC News has made that drive—in and its owner **PETER TRAPP**—the centerpiece of a story called *Lost Road: The Death of the Drive in Cinema*.¹

In the piece published on August 14, reporter Kim Griffin quotes Trapp as saying he and his family have raised about \$15,000 for the conversion, and if they can't close the gap by the end of the summer, it will "very likely" be the last decade-old drive on its last, in a last ditch effort. Trapp has ordered the Fairlee in a hands-on sponsored contest called Project Drive in, the rule company will donate new digital systems to five drive-in theaters chosen by popular vote.

With the deadline looming—Hollywood studios will ship their last 35-millimeter film prints this year—the Fairlee ask the only Vermont



drive-in asking for that price: "You can also vote once per day for Calhoun's **SLIGHT DRIVE** in or Ishell's **KANAWASTO DRIVE** in its projection in cam."

Meanwhile, Vermont's indoor theaters have already undergone digital conversion, but some smaller ones are still appealing to the public to help them avert the crisis. "Friends our back is against the wall" writes **W.D. TRAPP**, owner of Middlebury's 34-year-old **MANGLING THEATRE**, on his website. Montreal area **SAATCHI THEATRE** has sent numerous appeals to its membership list, and Wakefield's **NO PICTURE THEATRE**

A CARP is still taking donations in the wake of its successful Kickstarter campaign.

So if you want your favorite small-town screen to stick around, now's the time to be generous.

It's also often that celebrated European filmmakers shoot in the Green Mountains. German auteur Werner Herzog did just that for a segment of his 35-minute documentary about the dangers of sailing while driving, "Thom One Second to the West" (announced by AT&T's It Can Wait campaign). If you haven't already checked out the haunting doc at our Live Culture blog or its recent cam, it features a segment on Debbie Denmark of Calhoun, who was critically injured when she was struck by a logging driver in 2001.

Want to see Herzog himself—in the flesh? The **HERRING CENTER FOR THE ARTS** has lured the eccentric maestro back to our area for events scheduled for September 18 and 19, including a

showing of his 2003 doc *Don't Worry, We'll Watch This Space* and our blog for details.

And lowest on movie the way, but some Vermonters are getting in the spirit—and getting attention. On August 28, the crew of the Travel Channel's series "Making Monsters" will visit North Ferris to shoot a segment devoted to the great Vermont, Cain Hec and Dead North. Farmland of Terror. Both seasonal attractions are run by **MAK** and **DANNA ROUSSEAU** on their fourth generation dairy farm. The episode, slated for an October airing, will give locals a nice glimpse inside the Boudreux rustic farmhouse. Dead North runs far just two weekends starting this year on October 8, and routinely sells out.

JAY CHAMBERLAIN (film: *Northwestern*) is still going strong on its 100 Town Tour. The director writes that he recently returned from a week of sold-out screenings on Cape Cod. There he showed the Vermont short drama

HELLO
my name is

Swanton

lives somewhere on the Champlain Islands.

With their orange bills and downy feathers, the two long-necked birds looked awfully cute last Saturday as they swammed around their pond. They may have been prettier even more than usual, because it was the 150th anniversary of Swanton's chartering on August 11, 1763.

Looks nice indeed, however.

These stately birds with quietly conspicuous are actually mute swans, Kilburn pointed out during a history walk that was part of last Saturday's celebration. The Vermont Fish & Wildlife Department lists this variety of swan as an invasive species, he noted. Indeed, the department's website warns that Mute swans are "highly aggressive during the nesting season, and may drive away or kill native waterfowl. May also attack humans and negatively impact aquatic habitats."

Whoa! Killer swans? And children's

ducks wouldn't even hear their cooing, because Mute swans are a lot less vocal than other members of the genus *Cygnus*.

Because they're such nasty creatures from away, Fish & Wildlife discourages the Swanton swans from reproducing. Kilburn confided. Do officials supply Sen and Betty with birth-control devices? Swans nodding, perhaps?

Kilburn couldn't say. And the mute swans of Swanton did not respond to *Seven Days* queries.

Footnote: The original inhabitants didn't call the place Swanton. They named it Mississauk, which, according to Esther Morriss Swett's Vermont Place Names, means "people of the great gray meadows." The town remains home to hundreds of descendants of these first settlers, the Missisquoi Abenaki. ☐

based on a **PRODUCTION** movie to be star recent Cinema Film Festival winner Bruce Dem.

This week, Chittenden County residents have three more chances to use Northern Dancers on their home turf in Burlington and the house, with Driven speaking at each screening. The director and Marlboro College prof made Northern Dancers with the help of college students who received credit from their schools for the hands-on experience. Now he's recruiting undergrads for his next semester-long film lab class.

DRIVEN'S BROADWAY PRODUCTIONS is busy these days. His wife, **HEIDI ORRIN**, has a premiere date for her new documentary *The Hungry Heart* about prescription drug addiction in Franklin County. That, first, look will happen on September 21 in St. Albans, with a tour of the state to follow.

American territories are idealists in action? Viewers can make up their minds this Thursday at a screening of *The Weather Underground* at

2008 documentary about the radical leftist group that bombed banks and government buildings in the 1970s. **WOLFGANG**, Burlington author of a history of the Weather Underground, will speak at the screening, which is presented by the **BURLINGTON FILM SOCIETY**, MAIN STREET LANDING PERFORMANCE ARTS CENTER and the Peace & Justice Center.

HARDOT HARRISON

1 NORTH-RAIN BODIES
Wednesday, August 21, 8:30 p.m. at Springfield Cinema 3; Thursday and Friday, August 22 and 23, 6:30 p.m. at Burlington City Hall Auditorium; Saturday, August 24, 7:30 p.m. at the Stone Town Hall. 26-32. temperancecity.org.

2 THE HUNGRY HEART PREMIERE
Saturday, September 21, 7 p.m. at Bolinas Film Academy High School in St. Albans. \$6.12.

3 THE WEATHER UNDERGROUND
Thursday, August 22, 7 p.m. at the F.I.R. House, Main Street Landing Performance Arts Center in Burlington. Free, donations accepted.

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The graphic features a stylized sailboat on a blue background. The sail is white with a large blue anchor logo in the center. The word "BURTON" is written in a banner across the top of the sail. Below the anchor, the text "GIVEAWAYS, GAMES, AND MORE..." is displayed. The sail is decorated with various nautical flags. To the right of the sail, a list of flags is shown with their corresponding names: Red, White, Blue, Yellow, Green, and Red. At the bottom of the sail, there is a red flag with a white anchor and the text "BURTON".

Being There: An Arty Road Trip in Central Vermont

BY PAMELA POLETON

A few days ago I crisscrossed the state's middle and saw a lot of art — four galleries in three towns: Woodstock, Rutland and Rochester. I also saw a lot of green mountains and valleys, maturing cornfields, farmsteads, sleepy trucks, roads with new asphalt and roads still in post-leave slump.

I saw the muscular, abandoned behinds of lots of guys on road bikes. Oh, and I saw one doc, happily not in the headlights but scurrying away in a field.

I listened to a lot of public radio and heard about a hundred times President Obama's stern words about the violence in Egypt (and discovered where Vermont's geography ends the words and replaces them with static). I ended up in a fourth town, Montpelier, eating a lovely dinner at Salt Well, actually. I ended up back at home in Burlington after that, dizzily.

Back to the art. In the morning, I headed to Woodstock's **ANTWERP GALLERY**, my mission to take notes on its current show, "Celestial Vids. III." For a review that appears in this week's paper (page 76). Suffice it to say here that this is the third annual book arts exhibit, launched in conjunction with the town's Bookstock festival.

I learned that Art+Fest will soon be moving down the road to larger quarters — but that's a story for another time.

My next stop was in Rutland, at the **ANTHONY GALLERY**. An outpost of Castleton State College's **CHRISTINE PRICE GALLERY**, it's run by longtime art department chair, and estimable artist himself, **WILL RAMAGE**. Along with the **ANTHONY GALLERY**, it's a great Rutland art center.

Ramage and I met for coffee at the Coffee Exchange and then strolled to the Center Alley, which looks very urban. If belatedly in, you wouldn't guess you were in the middle of the Rutland, Vt., business district.

But there we were, and there was the gallery, tucked at the stone foundation

level of one of the brick buildings that enclose this courtyard. The gallery is a small, narrow space, painted white except for the stone and currently houses an exhibit called "Six Sides of the Cube." All but one of its half dozen artists live in Brooklyn.

The works include 2-D paintings and mixed-media works, 3-D sculptures and a minimalist video installation, each exploring in some way that heavy old geometric staple, the cube. Or, in some cases, a square that implies the third dimension,

in white but nudged to various degrees with gray. Turns out, Bill Ramage explained, his daughter spent time making a cube-shaped box touching each side with her hands and other body parts, which were captured in graphics. Then she turned the box inside out, breaking it down flat to keep this wall piece. Without the explanation, it's impossible to know how the piece was created, but to me it recalls the vague shapes and shadows in ultraviolet and X-rays. It's a rare example of someone thinking inside

the outlines in a Laczkovich "cubic box" approximation.

"PopNets" is more than an accumulation of large-scale photographs and taped lines on walls. While it's disconcerting to encounter realistic images of people — in multiples — in a shared space, the real visual trickery is in those straight lines. That's because, when you sit in a chair placed in what Ramage called "the sweet spot," you see his carved installation exactly as you would see the rectangular room if the installation weren't there.



Top center: by Bill Ramage



**THE PIECE WARPS
YOUR SENSE OF
SPACE—
CREATING, AS IT
WERE, A FEUD
BETWEEN THE VISUAL
CORTX AND LOGIC.**

as in Julie Perle's petite square paintings of wall squares. There is also a "score," by Jack Colburn, that relates music to 3-D "coordinates" in a way I could not comprehend.

The half dozen artists include Ramage's daughter, Whitney. Ramage: Her piece just inside the gallery's front door is a large-scale cube of fired gray clay. Before it was fired, Whitney featured the clay cube in a previ-

ous exhibit where visitors were invited to poke, prod and manipulate it. The resulting peaks and troughs show the marks of human hands and illustrate the artist's stated interest in sensation and touch.

Most interesting, though, is her wall-hung piece composed of six flat squares, perhaps three feet on a side, each square the box and getting intriguing results. Which suggests Whitney is a clip off the tin, too, old black. In a tiny next-door gallery, her father has manipulated space — or rather, the perception of space — in a very different way.

Bill Ramage has created a photo-based installation he calls "popNets" because it includes life-size photo cut outs of his children, Whitney and Julie. The pair stands with heads in the viewer looking at their fathers' circular design on the wall — a sort of elastic mandala composed of straight lines in primary colors enclosed in a perfect circle. This figure reappears elsewhere, as does Ramage himself in an corner, holding a plumb line as a string in a sort of nets hat, he is also standing looking at himself, back to viewer.

That is, his manifestation, meticulously measured lines cohere with the perspective of the actual room.

The piece is difficult to explain, but there is no denying how it wrings your sense of space — creating, as it were, a feud between the visual cortex and logic. It looks real, but you know it isn't. The disorientation has caused some visitors, Ramage said, to experience actual vertigo. And the fact that this manipulation exists in a interesting

Ramage has gone to a great deal of trouble to demonstrate how we humans have been trained over centuries to see. As his Website reveals, the artist has long been engaged in exploring perspective, linearity, dimensionality and the nexus of seeing and eye, and his large-scale drawings and installations are masterful. One such piece from 1994, the cleverly titled "Mental Tropic" is an architecturally inspired study in perspective that has landed with "popNets." The concrete walls from Ramage's "concrete" series

layer circular movement over straight lines, creating a swirling point so powerful that you feel nearly sucked into it. Like a visual rabbit hole, Ransage's work is challenge you to question what meets the eye, and that's always a good thing.

After this mind-bending experience, I hopped to the car and headed north, then over a mountain gap, toward my final art stop of the day: **ARTSON GALLERY** in Rochester.

The venue is now showing "folk Visions," an assortment of paintings,

assortment of the primitive headcarved from stone (he calls the hundreds of heads on his Hudson Valley property "Easter Island").

I missed the festivities on Sunday, which included a screening of *AN CHAVEN'S* 1984 documentary *Gaylen*, not to mention pizza from BigToven's outdoor wood-fired oven. But another event is coming up on September 20: a folk art panel discussion with **VERMONT FOLK LIFE CENTER** director **DEB DASHOW**, artists/collectors **NANCY HEDENLINDER**,



drawings and sculptures by folk/self-taught artists living and deceased, famous (founder supervisor Howard Finster!) and not, from Vermont and elsewhere around the country. Unlike the highly conceptual works I'd just seen in Rutland, the pieces in this show are idiosyncratic, charming and sometimes visionary realizations by untrained artists. Some pieces are primitive, some extremely well executed, all are engaging.

Most of the pieces in the exhibit are from private collections, including some remarkable drawings on sandpaper by unknown 19th-century artists, magnificent realistic sculptures — almost more like toys — by Burleigh Woodard, and "little whiskeys" comprising teeny sculptures in tall glass bottles. Starbuck's *WALK* program provided drawings by famed Vermont folk artist Gaylen Aden and paintings by Maurel Demaree. And living artist Theodore Ladziewski contributed as

MARK GOODWIN, **PETER THOMPSON** and **SHARIT DEB**, and BigToven owner **AMM HADLEY**. Among other topics, it will also answer the question of why so many people are attracted to folk art.

Here's one thought: There's something appealingly rebellious about individuals pursuing a passion without letting a lack of "training" get in the way, and without the slightest concern for critical opinion.

As all this viewing made me hungry, I headed to Montpelier for an ethical co-curator of another kind: dinner @

Unbound VT 131 ArtCenter Gallery (bookstore through September 7, artcentervt.org)

"Six Sides of the Cube" and "Paperpills": a photo sculpture installation. Exhibition. Downtown Gallery Rutland. Through August 24. www.rutlandgallery.com

"folk Visions: Folk Art from New England and Beyond" the Town Gallery, Rochester. Through October 5. www.towngallery.com

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JL-13

**JOSEPH LAMBERT**

is a cartoonist living in Vermont. He is the author of *I Hope You and Aunt Sadie and the Truth of Values* and *So Proud of His Work*. His work has appeared in *Cartoonist Magazine*.



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SAATCHI & SAATCHI





The New Jersey Alphabet

I gazed to my side to observe a short, stocky, forty-something guy wearing a bellows when eaten short. His pants appeared clean-shaven. This is a dude who can pull off that look, I thought. He held myself, but I want to go full-on ball, I think the result would be an unimpaired duster — picture Jeff Goldblum in *The Fly*. “Glen, that was a blast, but I think over a year is just about right!”

The woman in the backseat of my taxi was talking to her husband, the bald dude who was riding shotgun. I was driving them back to their home in Jericho.

“Well, honey — I gotta agree with you on that one!” Glen said. “But it sure was fun getting out on the big lake!”

“Let me guess,” I jumped in. “You guys hit the beach cruise tonight?”

“That doesn’t hurt,” the woman replied, and I watched her laugh in the mirror mirror. Her husband, she was short, and she was full-figured and curvy, with a big smile and a smooch of that, black hair — beautiful in an earthy way. “It wouldn’t be so bad if I didn’t have to be back on the job tomorrow morning,” she said. “Goldblum reality?”

“What kinda work do you do?”

“I own a cleaning company.”

“That’s great!” I said. “Did you start it?”

“I did, and I built it up your other year. We’re now up to about 15 employees!”

“No! That is quite an accomplishment. I know what a tough battle it is — how hard it is to find good people willing to do the work.”

“Not so much for me, but that’s because I go far full-time positions and pay my folks well. I figure it’s all about having good people. That’s what makes or breaks the business.”

“How about you?” I asked, turning my attention to my seatmate. “How does something for work, or do you just sponge off your productive wife?”

“I wish!” he said, and they both laughed. “No, I’m a contractor. I mostly work solo.”

“What kinda stuff?” I asked, do you specialize in drafts, painting, roofing?”

“None. I do the whole ball of wax — you name it, I call it ‘hardy.’ The customer tells me what they want — remodel a kitchen, add a bathroom, whatever — and I take on the entire job.”

“That’s, like, crazy expensive to me. How’d you pull off all that?”

“When I was younger I apprenticed. And that’s the thing — young people

now just don’t wanna work! I mean, you spend a few years, you learn a skill, and eventually you can make good money that you gotta be willing to put in the time.”

We swung onto the Giv Highway. The “Giv” is short for groundlevel, but if you visualize a clock, the current Giv runs from perhaps three to five o’clock — in other words, not exactly groundlevel. The plan, such as it was, was for a bygone era, when the interstate from New York City to Glen’s home in Jericho, New York, all manner of apples have held up the groundbreaking on the other sections, though I’m certain the roads on of Charlotte’s County, since 2006, will gloriously celebrate the Giv’s 50th anniversary. Then perhaps, work will begin on the Champion Parkway.

I thought about this couple and how much I appreciate working-class folks. Not that there’s anything inherently wrong with professional or wealthy people, good people are good people, and price is price regardless of their economic or social demographic. It’s just that, in my experience, your average working-class people are more willing to be around. It’s like there’s less to uphold, which seems less to hold.

“What do you say, Glen?” I’m thinking we can stop at McDonald’s for a couple burgers?”

“I don’t know, Glen?”

“Aren’t you hungry?”

I THOUGHT ABOUT
THIS COUPLE AND

HOW MUCH I APPRECIATE
WORKING-CLASS FOLKS.

Glen shrugged and chuckled. When you have the right partner in life, a solid for two at the end of a fun night is not the worst thing.

“Hey, I was wondering,” I said, changing the subject since Glen had put the kibosh on the burger concept. “Do folks in New York all the time that you look like the brother-in-law, the detective on that TV show ‘Breaking Bad’?”

Glen chuckled. “I heard that once or twice. I’ve never seen the show, though. What I get off the time is the ‘Sopranos’ guy?”

“Oh, of course — James Gandolfini. You do look like him. Yeah, it was so, the guy recently died. Apparently, he was an incredibly humble and generous dude in real life.”

From the back, Glen posed the inevitable question, “So where are you from, anyway?”

“Originally from Brooklyn, New York. But I’ve been up here for over 30 years.”

“I thought I heard it in your voice,” she said. “I grew up in New Jersey, until I met this woodchuck from St. Albans and he shooed me up to Vermont.”

“New Jersey, huh? Well, I happen to know the New Jersey alphabet,” I said, setting up the joke. I pulled out for every Jersey customer like state broadcasts.

“Really?” she asked dryly, playing along. “OK, then — let it go on.”

“Buckley A, Buckle B, Buckle C, Buckle D...”

“OK, I gotta admit that’s pretty good,” Glen allowed.

We pulled into the driveway, and Glen paid the fare and got out, before Glen left the cab, she asked, “Did he tip you well, doll?”

“Yup, he sure did,” I replied.

“Hang on a sec — let me grab that,” she said, heading down to retrieve a crumpled paper cup a previous customer must have dropped on the floor mat.

“Glen,” I said, “that’s not a choice in you coming out, and let me tell you, I appreciate it.”

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Dear Cecil:
Could one knit a sweater from human novel lint?

Craig Charles, Dallas

Good thinking, Craig. Why waste the valuable resource? And why stop at lint? Think of the environmentally sensitive duds one might make from used dental floss or the hair pulled from bath/dress.

Still, one does wonder whether lint has what it takes to be a practical textile feed-stock. Luckily, the most-lint research community has come through. Of particular note is Georg Steinhauser of the Vienna University of Technology, who in 2008 published a treatise titled "The Nature of Novel Lint" in the journal *Motilal Hypothesis*.

Georg ascertained a number of important facts about novel lint, which we'll review shortly. And what did he get for his trouble? Abuse, that's what. His sweater had his arse in the wind. At the Annual of Improbable Research, which specializes in calling attention to what it considers male scientific inquiry, published a "Special Novel Lint issue," in which the Steinhauser opus figured prominently. Folks, really now. Getting possible use of broad male-wounded poetry ridiculous too?

Back to Georg's article:

- He collected an astonishing 500,000 samples over three years and meticulously weighed them, displaying his results in a mass distribution chart. We learn that the

average sample weight was 1.61 milligrams—that is, 1/61 thousandth of a gram.

- Novel lint, at any rate, Georg's novellint, consists of coarse cellulose fibers mated with skin cells, fat and sweat.
- Mice produce the most novel lint. Georg hypothesizes that this is because abundant male whiskers have surrounding the belly button scrapes the lint free from the subject's certain clothing and channels it into the swirl. When he shaved the area around his belly button, lint production played.
- The total weight of Georg's collected lint—three years' worth, mind you—was less than a gram.

Clearly, therefore, collecting sufficient lint to make a sweater would be a slow job. My assistant Lisa calculated that getting enough for a long-sleeve cotton top, which for some reason she thought was a better benchmark than a sweater, would take 150 years, a certain sweater would take about 752 years. However, anyone who has time to collect belly button lint is obviously in no hurry, and all that cotton would seem to provide the raw material for spinning thread. Could we do it?

Sadly, the answer is almost certainly not. Most contemporary processes need an average fiber length of at least two-thirds of an inch, much longer than you'd expect to find in novel lint. While you can spin shorter fibers with a lot of effort and some luck, remember the

reason novel lint is there in the first place: it that it worked loose from whatever you were wearing. If you harvested some of the body's longest fibrous product—for example, nose hairs grown by men of a certain age—there you might have potential sweater material. But novel lint is suitable only for stuffing a pillow, and a pretty small one at that.

We humans have developed a liking for stroking because grooming is a social activity among primates and supports bonding. But if we stroke other animals that can't stroke back due to a lack of hands, they still seem to feel deep pleasure. Given the widely varying anatomy and social behavior of animals I find it surprising so many welcome being stroked. Can you shed some light?

—Therban

I don't know about all animals. The novel nature that stroking animals sends them into contains but most mammals seem partial to it, no doubt in the hippocampus sense because, as you say, it promotes grooming and bonding. In fact, there's reason to think stroking is so important that we higher-order vertebrates now like it because that's the way we're wired, with certain neurons in the skin that respond only to stroking.

How do we know that? Because of the following bizarre experiments:

- Human subjects were stroked on their forearms

and palms by robots (robots!) at various speeds and asked to report which strokes felt the most pleasant. Meanwhile, researchers monitored what they figured were the stroke receptor neurons via electrodes they'd hooked up (think: (1) the volunteers most likely being stroked at between a half-inch and four inches per second, and (2) the neurons believed to be stroke receptors fired fastest within that speed range).

- Mice were genetically bred so the fluorescent molecule markers attached to their

stroke receptor neurons lit up when activated. When one pressure stimulus didn't activate for this—the researchers dangled each mouse's spinal column so they could view the fire of the stroke receptor neurons with a microscope sensitive to extremely low light. Sure enough, when the mice were stroked, the stroke receptor neurons emitted tiny flashes.

Conclusion: The pleasure we take in a caress is basically an electrical response.



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Let's Get Physical

Gym class gets a makeover

BY MEGAN JAMES



My middle school gym teacher, Mr. Leto, used to half-hold his students' heads as they held their arms high above their heads and seemed to drive his physical education from the gym he inflated—or rather it was making us run the mile or half-heavy rubber balls at each other while each vaulting on scooters.

I hated gym class. It's not that I didn't like physical education; I took ballet classes several times a week, but I couldn't stand the ruthless competition or the humiliation (ballet had its own ruthlessness, but that's another story). Plus, I was afraid of bulls letting me on the line. As often as I could, I intentionally wore skirts and sneakers on gym days so I'd be forced to run out.

Physical education, thankfully, has changed substantially since I was leaping through the mile in the '60s and '90s. Teachers now recognize that physical activity suddenly helped to boost activity and development—and some non-gym teachers give their students physical-activity breaks midway through their lessons.

These days the Vermont Department of Education explicitly discourages elimination games. In contemporary phys ed, kids are encouraged to set goals for themselves and use heart-rate monitors and pedometers. At Middlebury Union High School, for example, students can hand-held heart-rate monitors while working their way through obstacle or maze activity stations set up in the gym, against music blaring. "The goal is, they're going to keep their heart rate up to a certain zone," says principal Bill Lavoie.

These kinds of activities are vital when it comes to fighting childhood obesity, the rate of which recently dropped an 18 percent for the first time, according to the U.S. Centers for Disease Control and Prevention. Vermont wasn't one of those states. Nearly 13 percent of children in the Green Mountains are obese, and sedentary lifestyles are largely to blame, says Dr. Lewis Pines, head of pediatrics at Vermont Children's Hospital at Fletcher Allen Health Care.

The physical requirements in Vermont's primary and secondary schools are designed to address that problem, but they allow for new methods that emphasize overall movement and getting every non-poddy into the habit of physical activity.

According to the old department's web site, kindergarten through eighth graders must have gym class twice a week, in high school, 1.5 PE credits are required for

graduation. During that time, the guidelines continue, students shouldn't be standing around waiting to get in the volleyball game; the majority of PE time should be spent on moderate to vigorous activity.

Kids aren't required to run the mile anymore, instead, they might take a test called PACER (Progressive Aerobic Cardiovascular Endurance Run). Two lines are placed 15 or 30 meters apart, and students run continuously between the as they listen to recorded beeps. The beeper gets closer together each minute, signaling

— followed by 10 seconds of rest, after running for four minutes. "It's all-out and then rest," says Driscoll. "It's hard, in so good, because that's the nature of kids."

Driscoll's museum brother, Jay—also a Tabata fan—creates about music tuned to the exercise-test intervals, so the class can do the whole four minutes without having to look at a watch. The Driscolls' teachers are creating a website called Circuit Kids, through which they hope to train other non-gym teachers to use the exercise in their classes.

Driscoll's museum brother, Jay—also a Tabata fan—creates about music tuned to the exercise-test intervals, so the class can do the whole four minutes without having to look at a watch. The Driscolls' teachers are creating a website called Circuit Kids, through which they hope to train other non-gym teachers to use the exercise in their classes.

Some of Driscoll's activities sound more like theater games than gym-class exercises. In one, he pretends he's watching TV and shouts out what he sees on the imaginary screen. The kids are tasked with acting out the action he describes.

Inventing games comes naturally to Driscoll, who's been teaching for eight years. "I'll just be lying awake at night, and I'll think of a great game," he says. The next morning, he'll bring the half-formed idea into class, present it to his students and essentially ask them to workshop it. "They're part of the process," he says.

It's a far cry from running the mile or ditching the rope—an accessory Driscoll eliminated from his gym kits for safety reasons—and create goals for kids

IN CONTEMPORARY PHYS ED, KIDS ARE ENCOURAGED TO SET GOALS FOR THEMSELVES AND USE HEART-RATE MONITORS AND PEDOMETERS.

to the family to increase the pace. Kids run until they can't keep up anymore.

Remember the *Frederick's Challenge*? That national assessment tool, originally launched in the 1960s, is also no longer required—though some teachers still use it. Others apply their own methods of an assessment. Pete Driscoll, who teaches physical education at Rutland Elementary School, assesses his kindergarten through fifth graders on a variety of skills. They don't just get up, say, if it rains, they get different grades in 20 different categories.

Driscoll's primary concern is creating "ideal fitness who are interested in a lifetime of physical activity," he says, noting that he encourages students to "find the physical activities they love to do, and do them for the rest of their lives."

Driscoll, 34, is about as far as a teacher can get from Mr. Leto of my youth. "The evolution of PE since we went to school versus what it is now is really something remarkable," he says. "I don't think I would be teaching PE if it were the same way as we had it."

Getting kids moving is key. Driscoll uses activities such as Tabata, a fast-paced training method originally created by a Japanese professor for Olympic speed skaters. It's 20 seconds of exercise—jogging, dancing, push-ups, whatever

"I do seek to be a competition among students," Driscoll says. "I do a lot of self-competition." How does that work? Take one. Instead of having 30 kids play with one ball, Driscoll sets up 30 kids with 30 balls.

Kids such as dodging and maneuvering are still important, but Driscoll puts a new spin on them. In a game of "bridge tag," for example, taggers use a good paddle for tagging—"which gives the slower kids a chance," says Driscoll. "If you get tagged, you have to go into a bridge position with your body and freeze there until a friend



GYM-CLASS MEMORIES

We asked seven Gays staffers, editors and a few local celebrities to share with us the funniest and greatest of their own physical education.

Our marketing and events manager, Corey Givner, told us about his Rhode Island middle school gym class, spread down and... "All the girls would have to go sit on the floor and wait for a bag to pick them to dance with them," she says. "It was lovely."

In our Facebook page, Janet Ricketts recalled "the ridiculous one piece gym uniform we had to buy — usually girls and Kelly Green and where stayed top. This was in public school — in the humidity!"

Academy Online's Kelly reported us with an unfortunate mishap: "Look a cactus the age... shall I break it for you?" he wrote. "Spinal stress as we lying on my back."

Janet Ricketts wrote about looking a glass one kind of which we had thought, as "to an extent to stop other class in while it is coming my excessive gym teacher took 3 hours and 14 minutes to run an mile... stressed" he said.

Academy Online's memory plus what but even live "Shirts and dress, Ugh" (2)

BEN CMHIN, BEN & JERRY'S

Jerry and I met in junior-high school gym class because we were the two slowest, fittest guys in the class, and we would find anyone else looking out with just a bag behind everyone else when the class ran around the track.

During those days, gym class involved a lot of stretching and close-quarters drills, and the coaches were very kind of students — the series a whole lot of quiet thoughts and "Shrug-down and give me 20." There was also some prodding, involved with coaches drilling out large holes in the people to our disadvantage and get more speed.



RUSTY DEWEES, "THE LOGGER"

Back in the day this only takes a tip of your gym class... different gym teachers give regarding water... back during hot days of running was the opposite of what's healthy — they were reverse engineering us into... (Ben & Jerry's)

Dehydrated I loved gym I still love it... I love gym every day. We should all have gym in our day. It's so to all day gym and it's so... (Ben & Jerry's)

PAMELA POLSTON, SEVEN DAYS COFOUNDER

I was in junior high just before the advent of Title IX, so there were no sports for girls in my school, and therefore we were never training for anything. Unless you were a cheerleader, you were kind of a wimp, physically speaking. I remember the beginning of one school year when we entered gym class and had to establish a guess a baseline of fitness — we had to run track and do hand-to-hand push-ups and all that sort of thing. But we just passed the fitness test. And surprisingly I was terrible at all of them. Slugging around the track, I guess for awhile, got when systems and was later I was going to be "Trying to put my body up to test" but was just plain laughter.

The worst thing I thought? The snap up my blue uniform a gym class.

JUDE BOND, ARTIST

In junior high school we had a female gym teacher who used to do what she called "girdle stretches." This involved normally ripping open the front of our little one-piece strap from gym suits so be sure we were not wearing girdle belts or girdles. It was disgusting.



ALICE LEVITT, SEVEN DAYS FOOD WRITER

I attended the same private school, Greenwich Country Day School, that George Bush Jr. did — almost 60 years later I was an anomaly among my fellow students. In elementary school, I was terrified of gym class. When we played flag football, it would come up with the most intense players as I would never have to run. I remember clearly the time that we had to choose McDonald's food items. It was a total mess, my friend and I were in McDonald's while the McDonald's staff was crossed the gym. I still have a moment when I remember the gym teacher thinking most asking me what I was a competitor for in the locker room, saying she wouldn't let anyone. Then she called McDonald's and bought me the hamburger.

From sixth grade on, our girls' all requirement around choosing a sport I played for all three seasons. I loved field hockey (including our cute Mark kids and relative orange poles). But in winter and spring, I told the parents that that I was homebound, telling they never found out that I was at home, probably thinking about McDonald's. Until now that is.

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Gym-Class Memories

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PLAYING
DOODLE BALL,
WE SPENT OUR
TIME LEARNING
HOW TO RIDE
UNICYCLES.

ROBERT WALDO
BRUNELLE JR.

ROBERT WALDO BRUNELLE JR., ARTIST

The only gym class I ever liked was the one I had in Junior High that was taught by a retired circus clown. Rather than playing Dodgeball, we spent our time learning how to ride unicycles.

MATT WEINER, SEVEN DAYS ASSISTANT CIRCULATION MANAGER

I always enjoyed physical activity because it was a break from all of class, but also because it was one of the most social parts of the school day. Clearly the memories that stick out the most, though, are that, in middle school, we did a segment on square dancing and a segment on water skiing. These were perfect times for us middle school boys!

PAULA ROUTLY, SEVEN DAYS COFOUNDER

In elementary school, Mr. Will taught us softball, soccer, running, walking, basketball, rope climbing, Oh, and Trampoline. One day I was doing those flips — which are much harder than backflips, by the way — and I misjudged and instead of coming down on my feet, I landed myself taking like the guy in the MacMillan title sequence. My head was just about to hit the edge of the trampoline when Mr. Will intervened. Rather, he reminded my head of seven children as he rescued me from the inevitable fall and I got a big bump and a lot of traumatic brain injury. I've noticed trampoline today have only around them. Mr. Will surely acknowledged his act of heroism. One day he just disappeared and someone of a C&A.

JENNIFER O'DOURKE LAVOIE, ARTIST

The best thing I learned in gym class in grade school was how to avoid taking a shower. The gym teacher actually told you when you came out of the shower to make sure you got wet. Group showers were not even given happen for me, so I just kept "forgetting" my towel and getting soaked if I ran late.

In high school it came time for my last semester before graduation. Somehow I was making a circuit. They were not going to let me graduate without it. This was ironic. Not only was I a gymnast, I took dance classes at least two days a week outside of school. And yet, the kids said I needed more athletic training. So while all of us were taking a gym class, they made me finish a dance class.

COLBY ROBERTS, SEVEN DAYS ASSOCIATE PUBLISHER

I loved gym. It was a break from all of us to run, jump and compete. I knew fond memories of floor hockey, climbing the rope net, basketball. It seems how to use weights, as well as cross country skiing. But to be fair, Mr. Butcherson was a professional, but when I remember some now for the first time in so long, I realized that he did teach me so many things that I still enjoy. It was great to have the opportunity to thank him. ☺

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Jay Morgan

Happy Camper

The Show Sherpa is your guide to a better festival experience

BY DAN ROLLES

What shapes your experience of a weekend music festival — that is, besides the music? Weather, traffic, bad acid?

Try being unprepared for camping. Did you forget an? Enjoy those warm rains of ideal light, bro. Is that a rapturous thunderstorm on the horizon? Better hope that \$25 Walmart pop tent holds up. Did you charge your phone? Hey, surely a half-charged iPhone battery will be fine for three days. In a field in the middle of nowhere.

In short, if your campsite sucks, not even the headiest 20-minute guitar solo or transcendent third encore can unbarb your mellow.

"Go to any festival, and you'll always see otherwise happy couples screaming at each other trying to set up their tent. And that's just the first day," says Jay Morgan.

"Having a lovely camping experience is probably the No. 1 thing that ruins it stands for people."

He would know.

Morgan is the owner and operator of The Show Sherpa, a Vermont-based company that offers music fans ready-made campsites designed to take the rough out of roughing it at festivals. For the past two summers, he has employed his "tent host" concept as flashpack such as Playfest and the Rusty Experience in Virginia, Del'fest in Maryland and Wanderlust in Vermont, among others. Morgan's "Sherpa Village" is composed of some 10-plus large tents, each outfitted with cots and camping linens that double as flashlights. The village also includes a raft of easy camp chairs and common tents for communal hangouts, and a

kitchen outfitted with camp stoves, coffee and other handy amenities.

On a recent Saturday morning Morgan is welcoming guests arriving for the Festival of Burnhouse Ales at 11th Vermont Brewery in Greenburgh, Vt. (In addition to music fans, he sets up camps for weddings and the occasional bear festival.) In a field below the brewery's steps and parking lot, Morgan's neat rows of green and orange tents — about 25, each tall enough to stand in — stand in proud contrast to the wilderness of heavily wooded private farms on the outskirts of the camping area.

As he directs new arrivals to their tents, Morgan makes small talk — today more about beer and the cool weather than about music. When campers complain his strap, he flashes an easy grin from

beneath a well-worn red trucker cap bearing the Show Sherpa logo.

"People are always surprised when they get here," he says, chuckling. "It's not like we're gonna take your money and give you a lovely tent."

Morgan, 39, is a Vermont native who moved to Vermont in 2003. He's been a regular at music festivals all over the country since 1996. If you were a festivalgoer during that time, you may have seen him: the guy with the microphone, fully outfitted campsite surrounded by a shoeshorn of half-used ripon tents.

"I've always been an outdoorsy, campy kind of guy, and most of my friends look that dork," says Morgan, a self-described camping gear head. "So I'd always bring extra stuff because I knew people would need it."

Mike McKinley is one of those friends. He's the publisher of *State of Mind*, a Burlington-based music magazine and website. McKinley and Morgan once longtime neighbors in Burlington who often camped together at festivals such as Woodstock and Gutterfest of the Viles.



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SEVEN DAYS

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The Homegrown Guide to Burlington, VT

Happy Camper BY JAY MORGAN

"If it was 80 degrees, Jay would set up camp where there was plenty of shade," McKinley recalls. "If it was raining, you were dry. If you're like, 'Hey, my phone's dead,' he'll be like, 'Everybody charge that!'"

"He makes everything comfortable, and he's really good at it," McKinley continues.

Morgan is so good at making his friends comfortable that his absence three summers ago from Camp Bisco — a festival drawn by the Dave Borello in upstate New York — inspired the Show Shoppers idea.

"We said how we would have coughed up money for him to go," McKinley explains of that Morgan-less Camp Bisco. "Dad, we'd get to hang out with Jay! And two, we'd have been comfortable all weekend because he takes care of that."

In 2011, Morgan was laid off from his job at Peregrine Outdoors when the Wilton-based outdoor-gear wholesaler

specifically created comforters for the sale of jammies out.

"There is an older crowd now who want it to be easy and comfortable, and they're willing to pay to do that," McKinley says.

Since Show Shoppers' success "The whole concept of how we enjoy a festival changes if you show up and everything is set up for you," says Karen Hensinger. She's the manager of the Indiana String Quartet, a progressive bluegrass band whose members host the Jay Experience in Virginia. This October, the Show Shoppers will return to that festival for the second consecutive year.

"Jay thinks about little things most people wouldn't, and that makes everything so much easier and more enjoyable," Hensinger says, citing as an example the bag of hot Mungus delivers to campers each morning. "It's like having your own concierge."

Hensinger adds that the sense of community built into the Shoppers concept mirrors the larger festival experience.



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JAY MORGAN

merged with a Utah company, Liberty Mountain. With time on his hands, he began brainstorming ways to work for himself. That's when Morgan recalled McKinley's Camp Bisco proposition.

"That was kind of the 'aha moment,'" Morgan says.

He sent a survey to friends asking if they would use a camping and gear service at festivals. Those friends went it to other friends. In total, Morgan says he got 500 responses, most of them conveying a resounding yes.

Using his wholesale gear connection from his Peregrine days, Morgan purchased his first tent of tents, and the Show Shoppers was born.

Some historical context: The year 1990, when Morgan started attending festivals, was also roughly when the model for modern music festivals developed, thanks in part to late-'90s Pitch festivals such as Clifford Hall, the Great West and Lamontfest. These events precipitated an explosion of festival culture.

But here's the thing: All the teenagers and twentysomethings who had no problem winging a campsite back then — or were too high to care — are now in their late thirties and early forties. Like Morgan, many are married with children. In other words, a generation of Phish heads has grown up and found out it's less inclined to

"You must cool people and have this great communal experience that you can just relax and enjoy," she says.

And Morgan's guiding knowledge goes beyond rain hats and camp-stoves, Hensinger notes. "He has an innate taste in music," she says. "He has always known which bands are really on at any moment, because he's probably seen them at three other festivals earlier in the season. That's a whole other element of expertise you get with Jay."

Morgan says he began to grow the Show Shoppers into a full-time gig one day — he currently works as the shipping manager at Music Store Live, an online guitar retailer based in Burlington. Perhaps as early as next summer he adds, he'd like to be at festivals out west. And he's looking into partnering with touring bands to set up travel packages for fans, which might allow the company to run year-round.

The Show Shoppers could become a long, strange and, quite possibly, lucrative trip for sure, Morgan is content to enjoy the ride.

"It's definitely a cool way to be able to keep going to festivals," he says. "Hopefully, that will always be a part of my life." ☺

For more info visit showshoppers.com



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Making Believe

Book review: *Spiritual American Trash: Portraits From the Margins of Art & Faith* by Greg Bottoms

BY JULIA SHIPLEY



ties but in his preoccupations with mental illness, marginalized people, spirituality and Christian concepts of salvation. *Spiritual American Trash* reveals all these themes through eight monographs of people who, despite or because of being saddled with illness and medication, had the urge to transform what we might deem debris into sculptures and drawings. These self-traffic artists come from all over the U.S. and have all been deceased for at least a decade.

Bottoms presents each portrait in a self-contained section with an to 10 numbered chapters. These brief yet pithy life stories remind me of the biographies I devoured as a kid, stories of famous Americans such as *Shopper in the Sky: The Life of Marie Mitchell*, *First Woman Astronaut* or *Booker T. Washington, Leader of 100 People*. In *Spiritual American Trash*, we meet people whose subjects might have been "Pokey Lady" or "Crazy Imogene" if powerful figures in the art world hadn't recognized their genius and raised their profile.

Bottoms introduces us to accidental artists such as Annie Skipper, a wife, mother and Sunday School teacher in North Carolina, whose rather to sunny began to fry after her only son was sent to fight in World War II and her husband got a job in distant Norfolk. We learn how Skipper pushed back against blackouts and censorship by taking epic walks on the beach, from which she returned with pieces of driftwood that she carved faces and bodies. With her beach debris and concrete, Skipper made a sculpture featuring an angel — then 10 more biblically inspired demons, and eventually enough to fill her home. Bottoms writes: "Through her art she devoted herself to celebrating that creation, which, in a way, saved her."

Unlike it by the complexity of such artist's life, Bottoms renders them simply and richly. He uses facts to create vivid outlines of each character, then shades them in with creative interpretations, producing the literary equivalent of the portraits throughout the book drawn by contemporary Vermont artist W. David Poorell.

By no means comprehensive, these biographies are nevertheless searching and substantive, resembling an Allen Neal portrait as they guess and suggest their way into the subject's emotional life. I don't say "capture," because how can we know if North's pictures or Bottoms' literary portraits are the truth? Take a passage like this, written about James Jones

In the shadows, in the tree trunks, as his eyes began, and his neck prickles and the hairs stand up on the back of his neck, he sees the suggestion of his mark, he senses the suggestion of his destiny then, a part of the natural scene rather than distinct from it: shape drifting in the play of speckled light, smiling and shimmering, calling him toward their world.

And here's where I trip on my personal essay: Instead of enjoying the lyric intensity of the scene, I find myself thinking: What a cliche, Greg, you won't there, and the artist is no longer alive to interview to how do you know?

The inclusion not of fact-based narrative and famous-like passages is a gray area in which Bottoms has expertise, as suggested by his roster of sources, which include Monroe, Nanine, Anthropology, Creative Writing and the Narrative Essay. So I broke a rule of newsmen and reached out to Bottoms about my confusion.

The author responds graciously by email, reframing a point from the book's introduction. "You quite conservative about facts being correct. All of the short numbered sections in the book are built around researched facts (except the obviously more lyrical, philosophical ones where there aren't any facts)," he wrote.

Bottoms also explained his composition method:

After I get a real sense of the artist, I latch onto something, like for example, "the artist worked past midnight." Then I begin: "Midnight. He knuck down before ____ in the ____." I stop. I look at photographs of the artist in my reference to. Then the photographs of the artist he worked, and I realize, for instance, that he had to be kneeling, and proceed with the passage, some of which might then be about exterior realities of what the artist did to make something, but then I would blend in interior world, as if grounded on research about his religious beliefs and what he was trying to do by making the art. But I very much wanted the whole thing to read, because of the language and tricky point of view shifting (into the heads of the artists and out again) and some fact, like FICTION, like good old story line.

While some readers may balk at his theories, Bottoms' creative interpretation and empathetic intention are essential to bringing these brave portraits to life. Because the book provides no photographs of the artist's work, we are dependent on Bottoms' storytelling. It's ironic, his sentences clean and unembellished.

When we meet Frank Jones (1900-1960), for instance, Bottoms helps us get beyond his status as a convicted rapist by asking us to consider his circumstances: Jones was a descendant of slaves who, growing up in Texas, learned that "killing a black man ... was barely more extreme than killing a dog that kept bothering the livestock." If this were your reality, Bottoms asks us, "How would your mind build up?"

His empathetic stance toward the protagonists of *Spiritual American* Trash

scavenges the line separating us from them. All these artists are beset with troubles — combat-related post-traumatic stress, schizophrenia, abusive childhoods, loss of a dearly beloved — that many of us have experienced too.

What makes these stories — remarkable and triumphant as that in each instance, the unstable person or eccentric recluse picked up a piece of plywood, an old bottle, driedwood, scrap-car parts, rocks — trash, is short — in order to cope. From this they created "Indian Monument," "The Throat," "Miracle Home" or "Island Village" — in narrative, ongoing projects that both consumed and sustained them, and eventually shared their passion for beyond their home.

And as the reader comes to comprehend the connection between art and life in the subtitle, The desperate exiles of *Spiritual American* Trash share a repeating narrative arc — birth, difficulty, art — that gestures ahead without becoming pedantic or unduly evocative. Eventually one recognizes the archetype. These are redemption songs.

Bottoms does not sentimentalize or airbrush these lives into Oprah endowments,

rather, he renders, portrait by portrait, an enactment of small salvations through art making. Stories that could have been about vocational bonding companions to collect that metastasize and take over homes and acres, instead become true studies that inspire the reader to consider the kinship of the words "create" and "care."

To further explore ideas about the relationships among creativity, diversity, sanity and

truth, Bottoms inserts three collections of quotations — "consciousness haunts" — between his chapters of narrative. Each bears a suggestive title, such as "We Are Made in the Image of the Image We Made," and focuses the thoughts of distinguished artists, authors and philosophers. Here is a chance for Bottoms himself to contrast using others' material, finding the joy of incorporating preexisting things into something new. But I felt lonely wandering through these sections and missed the author's guiding voice. It also felt cricky that these quotes from A-list starbombed seemed to confer validation on the minority projects the way blueprints from notable authors validate the debut novelist.

My reservations about these sections aside, Bottoms' book celebrates people we might never get to meet otherwise. *Spiritual American* Trash chronicles redemptive acts of creation while also

acknowledging how the artists succumbed to old age, disease and suicide, and their projects to fire, earthquake and destruction. This book invites the reader into the world of the outcast through contemplating what he or she has made from castaway things. **D**

Spiritual American Trash Portfolio from the Museum of Art, Fall 2014 by Greg Bottoms, Cambridge, Mass., 200 pages, \$25.95.

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RED SQUARE

Intelligent Cuisine

First Bite: Flannel and the Roost, Topnotch Resort and Spa

BY ALICE LEVITT



Photo by Flannel



Many Roost Chicken at Flannel

The Vermont-themed restaurant has existed as long as skiers and hikers have dined on soft pork in refurbished barns or sugar shacks in the mountains. But it took a while for restaurants to take advantage of the idea.

This summer, the "Vermont" concept has come of age. First, Head Vermont's Jasper debuted in Burlington dressed up in slate and reclaimed wood. Both its food and drink menus try delicious experiments with local ingredients, from vegetable-filled cocktails to rabbit prepared with juniper representing nearby Jasper Island.

Now, after closing last spring for a multimillion-dollar renovation, New's Topnotch Resort and Spa has opened the site with two new restaurants that likewise capitalize on Vermont's products and image. Flannel replaces the upscale New's, while the Roost is a more casual restaurant adjacent to the new, bright, window-enclosed lobby. Executive

chef Steve Sicinali still provides over both.

The remote resort looks eerily like the designer's digital mock-ups that I saw before the new restaurants opened. There's a hint of The Matrix in the ultramodern new buildings that almost leave you wondering if you are one of the computer people, happily enjoying the Roost's central, blackstone-crafted counter/shuffleboard table. But, despite the slick surroundings, I was thoroughly impressed with the food I tried at both restaurants.

The culinary identity of Topnotch has been a moving target since I began writing for Seven Days in 2006. Mark Titone used the resort to showcase a mostly successful stab at molecular cuisine, but he departed, and Aaron Asensio of Mowry-Larson Co. was brought in to reinvent. Then, in 2011, came Sicinali.

In *Journeys of Taste: Recipes Escapes* from Mt. Snow to Seabrook, Sicinali, then sous chef at the plush Arizona spa,

wang the praises of "intelligent cuisine," which he defined as adding taste to dishes using flavorful, fresh ingredients rather than fat. When Sicinali became executive chef at Topnotch, his menu offered sparks of whimsy, such as lambata pork shanks braised in root beer and chipotle. But, for the most part, I thought the food at New's was missing something compared with the dishes I'd enjoyed under Titone's regime. Now, Sicinali seems to have given new life to his notion of "intelligent cuisine" — considerably well thought-out combinations of local ingredients.

It has good luck. The one constant through most of Topnotch's changes has been chef de cuisine Courtney Quinn, a Todd English protégé whose work has never failed to impress.

Quinn runs the kitchen at Flannel, where the food she offered at a recent Sunday proved to be more sophisticated than the two-tiered Vermontiness that the well-crafted business dinner might suggest. Quinn's presence in the open

kitchen made me equally responsible for me. As far as I could tell, however, the only special treatment I got from her was a free plate of mushroom tomatoes from Kross Deep Farm and Three Crows Farm in Jeffersonville.

But first, we tried some appetizers. Rabbit was covered in an anchovy-glazed dressing as an unseasoned take on the Center Hotel. Shreds of Mt. Mansfield Creamery's Halfpint cheese replaced the usual Parmesan for a crostini, perhaps more Vermontish. chorizo. Though I enjoyed the salad, I was not a fan of the tomato-and-citrus bruschetta on the side. The too-sweet combination of the tomatoes with uncharacteristically saucy parmesanized toast clashed with the complex taste of the salad.

By contrast, I was blown away by the housemade gnocchi. The "small" plate of nearly little dumplings could easily have been a main course at twice the \$11 price. Puffed for a mouth of crispness, the gnocchi were dressed in a tangy

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SIDEDISHES

BY COEN HIRSH & ALICE LEVITT

Smoke & IPAs

LOCAL FOLK SMOKEHOUSE WILL BECOME A BREWERY

If the state of Vermont is a craft-brewing mecca, the Route 100 corridor could well be its nerve center. This fall, **Wiscasset's SMOKEHOUSE** will join the string of microbreweries that now stretch from Marlboro down to Warren.

Longtime owner **JOHN MORRIS** is wearing on permits and equipment for a two-barrel brew system that he'll

both be guiding him in the process, he notes.

The first Coors-style signature brew—an IPA—is just a surprising choice, considering that Morris has given one of his taps over to IPAs and reserves **Law's** **CHAMPAGNE IPA** as "the most surprising beer out there." Morris hopes to follow that with "something on the lighter side," as well as with special beers from a succession of guest home brewers. "I'll definitely let the brewers come in and



The bar at local smokehouse

install in the restaurant's basement. "We'll probably give two of our 24 tapovers to our own brews," Morris says. "Then [he ranges up production] it will be four out of 24."

Morris has long wanted to add a microbrewery to his eatery, he says. Two years ago he began the paperwork for the future **COORS BREWERY**, named for the partnership of him, his brother, **SEAN MORRIS**, and their cousin, **PAUL MORRIS**. None of them will be head brewer, Morris says he is in the process of seeking candidates to fill that role.

Even in the absence of a brewmaster, Morris has had successful input: **WILKINSON'S FINEST LAGER** and **BARRETT'S** **PALE ALE** are among the brews of the **ROCKY CAFE AND BREWERY** line.

Food for the Planet

SLOW FOOD VERMONT IS SET TO BE A FARMERS MARKET

In the heart and bustle of the **WILKINSON FARMERS MARKET** too that passed for you? Do you work City Hall Park has another market where you could buy local foods and watch **SLOW FOOD VERMONT** in addressing both those issues with a new market to launch on Wednesday, August 28.

In organizer is **JOHN MORRIS**, manager of the Burlington Farmers Market and a board member of Slow Food Vermont. He says he's introducing the new market "in response to a lot of the customers and vendors saying the Saturday market has become more of a street fair, and that, at the same time, it doesn't allow these farmers to really slow down and talk about why they got into farming or what the plans about this particular cut of meat."

The new agricultural market will run each Wednesday until September 25 from 2:30 to 6:30 p.m., featuring **BPM** favorite crops.

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New market features market

Wagner says he hopes this the **BPM** and Slow Food Vermont will work to co-optimize the market next season. If they do, he'll call in the Italian representatives of Slow Food International, who will inspect the market and decide whether it meets the criteria for a Slow Food Earth Market.

That's still order. Of the 35 Earth Markets registered across the globe, there's only one in the United States—in Greenville, S.C. The inspectors will check products to make sure they adhere to Slow Food guidelines such as promoting biodiversity and sharing genetically modified organisms. "Most of the rules are things Vermont farmers are already doing, so I'm not fearful of any administrative inspection," Wagner says. "But we all really need to see if there's even a need for this type of market in Burlington, from the vendors' perspective and from the customers'." If there is, Burlington might well get the country's second Earth Market.

—A.L.

Kingdom (Food) Comes

NORTHEAST KINGDOM TASTING CENTER OPENS IN WILKINSON

Beaches, bolder—older market? While the new

rooms of the **NORTHEAST KINGDOM TASTING CENTER**—a bistro owner among them, it doesn't quite have to be the Mother Goose rhymer, they do run the culinary gamut. And they had much to celebrate last weekend as

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food

Intelligent Cuisine BY JILL

potstcho pests, with whole arugula and tiny, multicolored tomatoes. A blob of karnani (mini barmita) from Maplebrook Fine Cheese contributed a burst of cream that could be described as nothing less than sexy.

The Mussy Kool Farms chicken breast was a caramelized turn-on in its own right. I manly order chicken at restaurants, but this dish warranted it. The salty, crisp-skinned chicken sat atop favor mushrooms and a bright green sea of pea sprouts. Fresh peas and pea tendrils topped up the flavor, but the play on peas and carrots found its most fulfilling taste in a vivid orange carrot romesco.

carameled, Heady Topper-flavored cream. Basically it was a burger and a beer served in a box. Intelligent, indeed.

If only dessert had equaled it. Rather than choosing baroque ice cream or pie, I ordered the most ambitious-sounding sweet, the Fruity Blonde. The soft-centered blonde had an odd flavor reminiscent of milk put before it goes sour, probably the fault of the "milk crumble" on top. I satisfied myself with the delicious honeydew sorbet and fresh berries on the side.

Later the same week, I tried lunch at bright, cheerful Root 1 set inside, beneath the bird-shaped metal lights at a table with its own painted wooden



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If the Technicolor chicken dish, crafted from fresh meat and veggies, embodied Sevens's old definition of "intelligent cuisine," the Floral Burger may exemplify its new one. A burger topped with crispy pork belly, a fern egg, cheddar and Heady Topper glaced onions sounds like a potential recipe for disaster — or, at the very least, for an undignified dinner too messy for a restaurant where several dishes cross the \$30 mark.

But my fears were quickly allayed. The relatively thin beef patty made for a nice, flat surface on which to place the aforementioned ingredients. The well-seasoned egg was poached just to the point where it was slightly liquid but didn't run. The pork belly was cut thick enough to be meaty, but thin and fat enough to stay adorably in place. Even when I sliced the sandwich in half, including its fluffily aggrandized bun, nothing popped out. I loved the combination of the beef and the

beef patty at me as I ordered. Since it was right around noon on a weekday, I didn't want to indulge in an alcoholic beverage, but the manager on duty was happy to whip up a veggie version of the restaurant's strawberry rhubarb martini, a thick martini that evoked an ultrablush version of the pie. Another time, I'll try one of the gourmet cocktails, muddled with local mint, basil or thyme.

The largest segment of the Root's menu is composed of small plates. It was hard to choose just a few from the list seasonal options, including tempura chicken livers and broccoli with ginger sauce and caramel pork-belly tacos with Serrano peas and asparagus with orange butter and curry wit.

But I couldn't resist the pull of fried sweets. At \$2, it was a high price to pay for two pieces that amounted to less than half a fruit, but, hey, it was fruit. And trying "nature's goodness" is an inspired idea, especially with a sugary

SIDEDISHES

CONTINUED FROM PAGE 43

A Dutcher Shop under one bustling roof. At the bistro, visitors can nosh on Quebec-fangled dishes such as mousses with chocolate orange fraiche, local chicken liver pâté with rose, maple sauce, a glazed pork belly and much, much more, and chicken and dumplings.

The bistro's duck affettes also turn up across the hall in a tasting plate at Eden Ice Cider's Tasting Bar, paired with Orleans Herbal Aperitif. The timely passage of a new Vermont law allowing tasting rooms to pour samples from a few other alcohol purveyors has enabled Eden Ice Cider to plan more ambitious tasting plates than the originally envisioned. They may include turts and local cheeses paired with wines from SHIMMUNE VINEYARD and LINCOLN/PINE VINEYARD, as well as with spirits from CALADIANA SPIRITS, MOUNTAIN SPIRITS and BURNETT HALL.

Customers can go home with muffins and breads from the bistro, or with local meat from the adjacent butcher shop, where the case is stocked with choices from **TANGUETTE** and beef from **SPENCER HILL FARM**.

Located at 150 Main Street, the Northeast Kingdom Tasting Center is open from 8 a.m. to 6 p.m. daily, the Beaver Dog Bistro is open daily from 11 a.m. to 10 p.m.

Crumb

LEFTOVER FOOD NEWS
Rig in Québec? A few Vermont dining establishments will soon have those bagging rights. Last week, the crew from the television show "Star in a Jar" visited places to eat and drink to gather footage for two episodes that will air on the Québec cable channel **Evasion** in late October and early November. The



COURTESY OF SOUTHERN SHOUL

program's name roughly translates to "grabbing a bite." Its researcher, Martine Rasmussen, explains the joint south. "For this season, we asked, 'Where do people from Québec love to go on vacation for a weekend break?' and Burlington was on our list," she says.

Host Benoit Koberger started by hitting Burlington food trucks like the **SOUTHERN SHOUL**.

Other nearby destinations included **CHAMPEL (CHAMPAGNE) MAGGIO RIANI**, **EL CORTILLO TACQUEÑO Y CANTINA** and **MEYER'S**. Koberger ended his trip at **PROBATION PRO** in Waterbury.

Don't get Evasion? The episodes will also be available for viewing online.

Picture us on Twitter for the latest foodie goings!
 @CrisisHershey @Bismarck @AliciaLambert @Vermont

I LOVED THE COMBINATION OF THE BEEF AND THE CARAMELIZED, HEAVY TOPPER-FLAVORED ONIONS. BASICALLY, IT WAS A BURGER AND A BEER SERVED IN A BUN.

chewy sauce and pile of chewy greens served on the side.

Much as I love Americana, the Pato pie was my first love here of the Southern dish. Instead of ground-beef chili or taco meat, Sinaloa serves its venison with lightly spicy beefed pot roast over creamy, slow-cooked beans, cheddar and, of course, Pato. The heavy little bucket I have as full of flavor that

didn't for a moment make me think of Paula Deen. Not bad for a Connecticut boy.

The farmers'-chose and-fennel parage, with their perfectly chewy dough, were something to behold. I haven't seen my dining partner so awed since he ate his previous favorite parage, a pork belly version, at a pub in Warsaw. Sinaloa does his heritage proud with an addictively rich pair of dumplings resting in a sweet oonostreine cream that complements the fennel within.

We skipped the meat and cheese boards in favor of saving room for a single sandwich: the roasted porchetta. Between the pinyon, sweet bean by a pile of garlicky, fenel-flavored pork that melted in fatty ecstasy with each bite. Sinaloa's cozzonelle lent a nice chew and hint of smoke, but the tangy, spicy cherry-pepper relish made this sandwich worth a trip from Burlington.

All the sandwiches come with a side of bread-eat, sliver on fries. I upgraded to the Margerita fries on the snail-plates menu. Don't let how soft and

delightfully acidic toguis make elevated the fries for above slightly under crisped potatoes. But the layer of smoked, melted mozzarella seemed like a work of art, especially because I already had one on my stomach.

For a total of just more than \$50, including tip, the indulgent meal validated Sinaloa's hopes that the latest "will grow into our adobe-type restaurant." I now have a serious crush on the street, San Jose's new restaurants at Topnotch — and was kinda thrilled by the food during my visit, too. Three days seemed to enjoy the wide-open spaces and mountain views of the outdoor decks at both restaurants.

Burn boards and Corbetta's shed were my cup of a scene, but isn't sharing scrumptious local food with loved ones, both human and canine, what Vermont is all about?

6 **Where and how to find it:** Topnotch Restaurant and Spa, 4000 Mountain Road, Suite 203, 800 Spruce Street, Burlington, VT 05405

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Caribbean Nights

Seasoned Traveler: Candela Tapas Lounge BY CORIN HIRSCH

"I'm a bit sorry" The host is profusely apologetic when we arrive for a 7:30 reservation at Candela Tapas Lounge and the table isn't free. It should be a sleepy Tuesday night in Haverhill, NH, but Candela is packed and boisterous. Though we don't care a whit, the host generously offers us free drinks — a mojito, maybe? Some sipping wait? Then he steers us to two seats at the long counter in the window, where, despite the crush, he reports back to us every five minutes.

Turns out that our host is Candela owner James Van Kirk. His booming, warm hospitality springs in part from his upbringing in Puerto Rico. Here he's turned every Wednesday on a Tuesday night — so Candela has almost every night since it opened in mid-June — is a good problem to have. Even so, Van Kirk seems to fret over all of his guests as if they were friends, which helps foster the vibe of an ongoing party.

When a group of Dartmouth College students has to wait for a table, as well, Van Kirk appears before them on the patio with a platter of complimentary apps. Soon the students are holding on, sipping, talking, partying, clapping and dancing as their dinner turns their heads to watch.

Candela isn't Van Kirk's first restaurant run; in 2003, he partnered with a fellow Puerto Rican, chef David Diaz, to open a Caribbean restaurant named Melacha that brought meeps, yuca and yuca Vieja to sedate Woodstock. Last winter, Van Kirk sold his interest in that restaurant and set his sights on Haverhill, where he took over the partially subterranean Lebanon Street space that used to house Rosey's Coffee & Tea. After he installed a bar up front and an open kitchen in the back, Van Kirk painted the walls dark red and squeezed 50 seats into the elongated room.

At Candela, Van Kirk tapped chef Todd Raymond to create what the latter calls "Caribbean tapas," drawing on the lodgepole of culinary influences on that region — French, African, South American and Portuguese. Raymond, the longtime chef at local restaurant Jesse's, came within days of opening his own spot in Windsor last winter, the Redhead



Bistro, but he shelved his plans to join Candela's team.

Raymond's menu is playful in its combinations, and the Targuian touches are subtle. He loads ropa vieja (beef steak) into crumbly plantain cups, for instance, but employs a more delicate kick: black beans (as well as a memorable-balsamic reduction) as his ham-wrapped scallops. None of those small plates cost more than \$16, and many would please foodies who still lament the closure of Stove's Sautés

Cochon Laton and Montpelier's Black Door Bar & Bistro. Raymond traverses Caribbean and Spanish cuisine artfully.

Bento is a big presence at Candela, from the minty smoky mojito — one of the bar's signatures — to the toquitos that the chef splashes into his ceviche. If you're a fan of the Cuban rum-and-Coke concoction called Cuba Libre, you can get one here. And if you choose over and sipping rum — such as a silky 23-year-old Zacapa from Guatemala — Candela's bar can oblige. All of

the sex wines offered by the glass are available in flights, too — one white, one red — which, like tapas, encourage experimentation. Oenophiles, beware: The three wines in each flight come in short glasses, so don't try swirling your Gadale or Grenache.

I had a splash of Montpelier in my hand when our first dish arrived: a trio of elongated, crumb-crusted fried fruit puffa, a clever take on ricotta balls. Their skins provided a delicate little crunch on the first bite, and their insides were dense bites of herb-splashed rice. We thought we saw the students — by now seated at the communal table near the front — order wine to accompany the juicy, sticky house red sangria that's offered by the pitcher.

A sip of Abasco was the better companion for Candela's montaditos, the tiny open-faced sandwiches common to most Spanish tapas menus. Picture a smear of tangy tomato confit on top of crusty bread, smeared with a cross of grating white anchovies and a line of lemon oil — a briny, crascy, rustic blend of sea and soil.

By now we had observed that most of Candela's tapas options come in trays, which worked well for the young couples around us flirtatiously clicking fork-tines to the barista, but can be awkward for larger overindulged parties. An acquaintance who had already dined at Candela had given us advance warning.

We had no such problem with the ceviche, however: a glistening tangle of diced scallops and shrimp that came with a basket of crispy, crinkled plantain chips. Lounging in a puddle of what tasted like mango jus — its toquitos barely detectable — the dish resembled a pastel watercolor, but it was also fresher, sweeter and more liquid than most of the ceviches I've tried.

Sometimes because the removal of the empty ceviche bowl and the arrival of our Abasco — it is Commis, the party of three bands — we paid their bill. Before they departed, one of them — a disheveled-looking guy in his fifties — practically weaved as he told his server that theirs was "the best meal he's ever had in Haverhill. And this is from New



More food after the classifieds section PAGE 27

food



York!" he added, pointing to the older woman next to him.

We pondered this testimonial for a second before digging into our ration of tender, herb-spiked pork marinated in a smoky-sweet sauce. The Vidalia blue-cheese foam that pooled to one side was so softened by the peppers that it almost tasted like yogurt, lending the dish a Middle Eastern tinge. I dragged charmed crusts through every last drop of the sauce.

Canale offers three entrée-size plates including what our server described as an "intensely popular" rustic made with black beans, plantains and roasted vegetables. Another entrée awarded invisibility in us a肥嫩 pork shank, also roasted in red wine. But our server apologized and explained that it was

"not on the menu anymore." (Later, the chef/fisherman told us the fish had been ordered only three times since the restaurant opened. "It probably won't appear until the weather is cooler," he said.)

Instead, we went for the charrasco skirt steak. Once unwrapped from the tight, skewered spiral, the meat gave off the smoke and char it had picked up from the grill; it practically sang

an aria under its veil of summertime charbroil. The garishly juicy, melting that shared the plate was a deeply flavorful alternative to mashed potatoes. Altogether, it was our favorite dish of the night.

Servey such, that is. The charrasco here are deadly and impossible to resist. The hot, draggy smokes were better than the usual charco and more exuberantly coated in sugar and cinnamon, and they were positively butter-popping when dipped in the molten dark chocolate sauce that comes on the side.

Harmon is a disceptive place, plaid and white-washed on its face, it's home to brilliant people from all over the world. That diverse population may help explain Canale's quick success. Bone Royce will change up the menu to make room for a few more seasonal flavors. He'll

also include new items on seafood — a spicy tuna tartare with avocado butter, for instance, and the tuna isomom. Sounds like the party will keep going for a while. ☺

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AUG. 25 | MUSIC

A League of Her Own

Onstage, Carolyn Wonderland's guitar prowess is matched only by her no-holds-barred vocals. A mainstay of Austin's famed music scene, the Texas native brings soul, country, gospel and her trademark whistling to the blues. With a style the *Austin Herald* describes as "a dollop of Joan Joplin, a slice of Stevie Ray Vaughan and a big load of soulful underbelly," the captivating performer has amassed a legion of fans — including Bob Dylan. She takes the stage in an outdoor show with keyboardist Cole El-Saleh and drummer Rob Hooper.

CAROLYN WONDERLAND BAND

Sunday, August 25, 8 p.m. at Trapp Family Lodge Concert Meadow in Stowe. \$52.50
\$48.25 info. 863-8966 Rymixx.org



COURTESY: CAROLYN WONDERLAND

Unhill Battle

Looking to get that heart rate up? Hit the road — Mount Mansfield's Toll Road, that is — at the North Face Race to the Top of Vermont. The fundraiser for the Catamount Trail Association draws as many as 800 participants, who hike, mountainbike and run 4.3 miles up the state's highest peak. While offering beautiful views of Smugglers' Notch and the surrounding Green Mountains, the course tests athletes as it twists and turns up a 2,964-foot elevation gain. Folks wind down after all this physical exertion with live music from Red Hot Jubu, awards and dozens of deer prizes.

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AUG. 25 | SPORT



COURTESY: NORTHERN VERMONT

ACKNOWLEDGMENTS

EXHIBITS

BayPlex Pavilion's Summer Reading Series • 10:00am
Garden Statehouse • \$30/seat. Free info: 202-6000

SUN. 25

ART

ART STORIES/EXHIBITION: ARTISTS WHY THEY ARE
Theater Center's new artwork of life's ups and downs
and the heart. Held at City Art Center, Suite 1-4
pm-5pm. Info: 253-3930

entertainment

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edu.

ACTIVITIES AT ROBERT FROST STATE PARK
Ten hours of all ages and all levels of interest
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COLORED PEOPLE CONCERTS/STREET ARTS
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JOHN HENRI HOME/STREET TOUR • 10:00am-12:00pm
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ROBIN CITY CHERRY HILL, WOODEN WINDMILL
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THE BARKING DOGS • 10:00am-12:00pm
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fairs & festivals

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film

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food & drink

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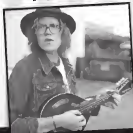
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PORE: THE SAKURA SPOONWORKOUT. See 9/23 @ 10 am

S.P.F.E.D. (See 9/23 @ 7 PM)

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THE HADLEY ADVENTURES OF MR. TAD. See 9/23 @ 10 am

MON 26 @ 7 PM

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yoga

ENGLAFTON FOLIA: Conclusion

Page 4811 is a reprint of Ocasio et al. in a supportive atmosphere, improve attendance rates, reduce costs, and promote community control and workplace. Virginia Roberts, Executive Director, Center for Women and Children's Issues, Fairfax County, Virginia, and PI for: www.womenandchildren.org and www.womenandchildren.org

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and the 1000th anniversary of the founding of the city. The 1000th anniversary of the founding of the city is celebrated every year in the city of Moscow. The 1000th anniversary of the founding of the city is celebrated every year in the city of Moscow.



MET PEG-4-BL-BL-UNIT-ION: A

[illegible]

1999, 2000, 2001, 2002, 2003, 2004

[illegible]

STUDY 4 *Investigating the effects of the number of items on the number of items recalled*

an adverse regulatory climate showed increasing losses on equity securities. The +100% loss contribution in 2003 was attributable, in part, to the



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File Under?

Four more local albums you probably haven't heard

BY DAN ROLLES

So many records, so little time: *Steven Dwyer* gets more often submissions than we know what to do with. And, given the ease of recording these days, it's difficult to keep up. Still, we try to get to every local release that comes across our music desk, no matter how obscure.

In that end, here are four albums that likely flew under the radar of most Vermont music fans. Some represent the mainstream boundaries of local music. Others simply slipped through the cracks. But each is worth a listen. **D**

FOR THE KID IN THE BACK, COFFEE ON AN EMPTY STOMACH

(Self-released, cassette, CD, digital download)

For the Kid in the Back is Pittsburgh, NY-based songwriter Justin Dentino and... well, pretty much anyone he can get to play with him. His latest effort, *Coffee on an Empty Stomach*, is as confoundingly lo-fi as it is emotionally detached, which is to say quite a bit. Though Dentino generally trades in acoustic, mid-based music of the ungaraged emo variety—or "sadcore," as it's labeled on his Bandcamp page—the nine songs cooed and warbled into whatever recording device he used are clever enough to spare the listener too much heart-on-sleeve-gazing.

For example, take the last verse of the opening track, "A Gardening Future Is a Rigidly Deceiving Orbit," on which Dentino sings, "I'm not going to ask you out today / Little too afraid that you might turn me away / So instead I'll become more acquainted with the face that grows on my face / It's like us." It just sticks and it never connects in any of the right places." How's that for cheeky teenage angst?

forthechildintheback.bandcamp.com

STEPHEN SAUNDERS AND THE STARLIGHTERS, FROM ME TO YOU

(Self-released, CD)

Stephen Saunders stopped playing music following the death of his brother, Doug, in 1991. A decade earlier, the two had played together in a band called Arrow that enjoyed some modest local success. But rather than soldier on without Doug, Stephen Saunders put music aside to focus on his business and family. However, he never stopped writing, and he penned some 200 songs between 1995 and 2003.

From Me to You is a collection of 12 of those songs that suggest Vermont lost more than one good musician when Doug Saunders died. The record shows Stephen to be a talented songwriter and multi-instrumentalist whose deep affinity for the Beatles is manifest in more than just the name of his home recording studio, Strawberry Road. Saunders knows his way around a sticky pop melody and delivers a solid suite of hook-heavy songs. The only gripe is the comparatively low production quality and grating reliance on tacky drum machines, which impede the natural elegance of the talent and, more importantly, heart in all there.

To order From Me to You, email Stephen Saunders at steve@frommetoyou.com.



STEVEN DWYER, NATURALLY HUMAN / ACOUSTIC MEMORIES

(Self-released, CD, digital download)

Though he first picked up the guitar as a teenager, Stowe-area's Steven Dwyer Lange abandoned music making and didn't return to it until later in life. The double album *Naturally Human / Acoustic Memories* represents his belated debut. Though uneven and often heavy-handed lyrically, its wide-ranging style reveals admirable ambition.

Lange is a far more capable guitarist than singer or lyricist, and, accordingly, the instrumental tunes provide the album's finest moments. In particular, "Clocksleeve," on cue to his wife, is an acoustic love letter; a new-age suite that ripples and flows with a gentle, loving lift. But unfortunately Lange's more conventional songs, often marred in clumsy metaphors, stunted melodic phrasing or lackluster arrangements, do not build up an well. stephendwyerlonge.com

POXY, PUCKER POWER (DEMO)

(Self-released, digital download)

The dearly departed Doll Night were the highest-profile local female punk band, so far, but there are more riotous mid-girl sounds on the Queen City, Poxy, a girl-fronted Burlington punk trio, prove in their debut EP *Pucker Power (Demo)* that there's more than enough aggressive female charm to go around. (Apologies to Poxy drummer Garbrie MacGonzo, who is a dude. And a good, punk drummer, to boot.)

Over five pulsating songs—spanning barely five minutes in total—Poxy spit and snarl through a heaving, unrelenting crush of rapid-fire punk. In particular, "Get in Hell" is perfectly menacing and often more sustained ingenuity than pop typical two-minute pop-punk song. And EP closer "Earth Angel" gets that reverse-sexed-for-coolest-cover-of-the-year. So where the Penguins are smoking, or maybe scowling.

griot.bardcamp.com/puckerpowerdemo

WED. 21

burlington area

BRECKENRATH CAFE *Wanna Jazz* [style out] 8 p.m. Free

CLUB HILTONSOME *Encore with a Twist: Big Hot Chicks Fall In* [jazz] 9 p.m. Free

FRANKY'S *Klezmer* 9:30 p.m. Free

HILTONSOME *Local Musicians (experimental)* 9 p.m. Free. *Worldwide Wednesday with DJ Dave McHarris: These Ties It Binds* 10 p.m. Free

JF'S PUB *Two Days with Dean* [jazz] 7 p.m. Free. *Carolee with Her Lady* 10 p.m. Free

JUNIPER AT HOTEL VERMONT *Key West* [jazz] 7 p.m. Free

LEAH'S *5-8-7-9-6-4-3-2-1* *First Aid Kit* 8 p.m. Free

HAMMILLTAN PIZZA & PUB *Open Mic with Lady Laps* 9:30 p.m. Free

HONEY MOON *At Moon Street Cafe* 9:30 p.m. Free

NESTLE'S *5-8-7-9-6-4-3-2-1* *Carolee with Her Lady* [jazz] 7 p.m. Free. *Carolee with Her Lady* 10 p.m. Free

ON TAP BAR & GRILL *Club Hamilton* [jazz] 7 p.m. Free

RADIO ROCK *Onstage* [jazz] 9 p.m. Free. *Two Days with Dean* 10 p.m. Free

RED SQUARE *Encore with a Twist: Big Hot Chicks Fall In* [jazz] 9 p.m. Free. *Worldwide Wednesday with DJ Dave McHarris: These Ties It Binds* 10 p.m. Free

SUNNY PARKS *First Aid Kit* 8 p.m. Free

THE BARN *5-8-7-9-6-4-3-2-1* *Carolee with Her Lady* 10 p.m. Free

central

QUEST *Open Mic with John Lachowicz* 10 p.m. Free

SUNNY PARKS *First Aid Kit* 8 p.m. Free

SWEET MELISSA'S *John Lachowicz* 10 p.m. Free

CHAMPAGNE BAR *Open Mic* 10:30 p.m. Free

champlain valley

STANLEY *Blues Jam* 8 p.m. Free

CITY LIMES *Carolee with Her Lady* 10 p.m. Free

ON THE ROCK BAKERY *Local Musicians* 10 p.m. Free

THE BARN *5-8-7-9-6-4-3-2-1* *Carolee with Her Lady* 10 p.m. Free

THE BARN *5-8-7-9-6-4-3-2-1* *Carolee with Her Lady* 10 p.m. Free

north

THE BLUE PIGEON & PUB *Open Mic* 10 p.m. Free

THE BLUE PIGEON & PUB *Open Mic* 10 p.m. Free

THE BLUE PIGEON & PUB *Open Mic* 10 p.m. Free

regional

MONROVIE *Open Mic* 10 p.m. Free

THU. 22

burlington area

BRECKENRATH CAFE *John Lachowicz* 10 p.m. Free

CLUB HILTONSOME *Encore with a Twist: Big Hot Chicks Fall In* [jazz] 9 p.m. Free

FRANKY'S *Klezmer* 9:30 p.m. Free

HILTONSOME *Local Musicians (experimental)* 9 p.m. Free. *Worldwide Wednesday with DJ Dave McHarris: These Ties It Binds* 10 p.m. Free

JF'S PUB *Two Days with Dean* 10 p.m. Free

HAMMILLTAN PIZZA & PUB *Open Mic with Lady Laps* 9:30 p.m. Free

HONEY MOON *At Moon Street Cafe* 9:30 p.m. Free

NESTLE'S *5-8-7-9-6-4-3-2-1* *Carolee with Her Lady* 10 p.m. Free



Transformer

Among the defining properties of a liquid are that it has a specific volume but no fixed shape and is able to assume virtually any form. Like his namesake, EDM producer **WASS LUNAR** is similarly rebellious with both a specific volume — that would be *loud* — and the ability to bend musical sounds, beats and styles into any sonic shape of his choosing. *Wass Liquid* flows into the Higher Ground Showroom Lounge in North Burlington this Friday, August 23, with Vermont's **MADMAN** and **WEE**.

ORION & IRON PUP *DJ Double* [hip hop] 9:00 p.m. Free

ON TAP BAR & GRILL *Club Hamilton* [jazz] 7 p.m. Free

SUNNY PARKS *First Aid Kit* 8 p.m. Free

SWEET MELISSA'S *John Lachowicz* 10 p.m. Free

CHAMPAGNE BAR *Open Mic* 10:30 p.m. Free

STANLEY *Blues Jam* 8 p.m. Free

CITY LIMES *Carolee with Her Lady* 10 p.m. Free

ON THE ROCK BAKERY *Local Musicians* 10 p.m. Free

THE BARN *5-8-7-9-6-4-3-2-1* *Carolee with Her Lady* 10 p.m. Free

THE BARN *5-8-7-9-6-4-3-2-1* *Carolee with Her Lady* 10 p.m. Free

champlain valley

STANLEY *Blues Jam* 8 p.m. Free

CITY LIMES *Carolee with Her Lady* 10 p.m. Free

ON THE ROCK BAKERY *Local Musicians* 10 p.m. Free

THE BARN *5-8-7-9-6-4-3-2-1* *Carolee with Her Lady* 10 p.m. Free

THE BARN *5-8-7-9-6-4-3-2-1* *Carolee with Her Lady* 10 p.m. Free

north

THE BLUE PIGEON & PUB *Open Mic* 10 p.m. Free

THE BLUE PIGEON & PUB *Open Mic* 10 p.m. Free

THE BLUE PIGEON & PUB *Open Mic* 10 p.m. Free

regional

MONROVIE *Open Mic* 10 p.m. Free

FRI. 23

burlington area

BRECKENRATH CAFE *John Lachowicz* 10 p.m. Free

CLUB HILTONSOME *Encore with a Twist: Big Hot Chicks Fall In* [jazz] 9 p.m. Free

FRANKY'S *Klezmer* 9:30 p.m. Free

HILTONSOME *Local Musicians (experimental)* 9 p.m. Free. *Worldwide Wednesday with DJ Dave McHarris: These Ties It Binds* 10 p.m. Free

JF'S PUB *Two Days with Dean* 10 p.m. Free

HAMMILLTAN PIZZA & PUB *Open Mic with Lady Laps* 9:30 p.m. Free

HONEY MOON *At Moon Street Cafe* 9:30 p.m. Free

NESTLE'S *5-8-7-9-6-4-3-2-1* *Carolee with Her Lady* 10 p.m. Free

ORION & IRON PUP *DJ Double* [hip hop] 9:00 p.m. Free

ON TAP BAR & GRILL *Club Hamilton* [jazz] 7 p.m. Free

SUNNY PARKS *First Aid Kit* 8 p.m. Free

SWEET MELISSA'S *John Lachowicz* 10 p.m. Free

CHAMPAGNE BAR *Open Mic* 10:30 p.m. Free

STANLEY *Blues Jam* 8 p.m. Free

CITY LIMES *Carolee with Her Lady* 10 p.m. Free

ON THE ROCK BAKERY *Local Musicians* 10 p.m. Free

THE BARN *5-8-7-9-6-4-3-2-1* *Carolee with Her Lady* 10 p.m. Free

THE BARN *5-8-7-9-6-4-3-2-1* *Carolee with Her Lady* 10 p.m. Free

champlain valley

STANLEY *Blues Jam* 8 p.m. Free

CITY LIMES *Carolee with Her Lady* 10 p.m. Free

ON THE ROCK BAKERY *Local Musicians* 10 p.m. Free

THE BARN *5-8-7-9-6-4-3-2-1* *Carolee with Her Lady* 10 p.m. Free

THE BARN *5-8-7-9-6-4-3-2-1* *Carolee with Her Lady* 10 p.m. Free

north

THE BLUE PIGEON & PUB *Open Mic* 10 p.m. Free

THE BLUE PIGEON & PUB *Open Mic* 10 p.m. Free

THE BLUE PIGEON & PUB *Open Mic* 10 p.m. Free

regional

MONROVIE *Open Mic* 10 p.m. Free

ORION & IRON PUP *DJ Double* [hip hop] 9:00 p.m. Free

ON TAP BAR & GRILL *Club Hamilton* [jazz] 7 p.m. Free

SUNNY PARKS *First Aid Kit* 8 p.m. Free

SWEET MELISSA'S *John Lachowicz* 10 p.m. Free

CHAMPAGNE BAR *Open Mic* 10:30 p.m. Free

STANLEY *Blues Jam* 8 p.m. Free

CITY LIMES *Carolee with Her Lady* 10 p.m. Free

ON THE ROCK BAKERY *Local Musicians* 10 p.m. Free

THE BARN *5-8-7-9-6-4-3-2-1* *Carolee with Her Lady* 10 p.m. Free

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STANLEY *Blues Jam* 8 p.m. Free

CITY LIMES *Carolee with Her Lady* 10 p.m. Free

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north

THE BLUE PIGEON & PUB *Open Mic* 10 p.m. Free

THE BLUE PIGEON & PUB *Open Mic* 10 p.m. Free

THE BLUE PIGEON & PUB *Open Mic* 10 p.m. Free

regional

MONROVIE *Open Mic* 10 p.m. Free

SAT. 24

burlington area

BRECKENRATH CAFE *John Lachowicz* 10 p.m. Free

CLUB HILTONSOME *Encore with a Twist: Big Hot Chicks Fall In* [jazz] 9 p.m. Free

FRANKY'S *Klezmer* 9:30 p.m. Free

HILTONSOME *Local Musicians (experimental)* 9 p.m. Free. *Worldwide Wednesday with DJ Dave McHarris: These Ties It Binds* 10 p.m. Free

JF'S PUB *Two Days with Dean* 10 p.m. Free

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HONEY MOON *At Moon Street Cafe* 9:30 p.m. Free

NESTLE'S *5-8-7-9-6-4-3-2-1* *Carolee with Her Lady* 10 p.m. Free

SOUND*bites*

CONTINUED FROM PAGE 57



biologist, soprano saxophonist, guitarist, and
idea, flutist and choreographer SIMONE
LORDLY LARRANCE and a horn section
of our players GARY LEVINE and ARON
TEINWORTH, trombonists LLOYD DUBOIS and
MATT AVERY, and Royce on trumpet.
I know, right?

So, yeah. I'd say the **THREE** — **35%** — are worth the price of admission on their own. Or they would be if the first had an admission price. Which it doesn't.

For more info, visit www.hardhat.com

BiteTorrent

In other news, our pals over at Jenks Arts have a pretty slick show coming up this Saturday, August 26, at their Church Street studio. They'll be hosting up- and coming Chicago-based rapper **WILL**, alongside **SAMANTHA** and local MC **WANDERLUST** etc. If you're a fan of intelligent, thought-provoking hip-hop, check it out.

Apologizing to Chicago, Windy City?
Wisconsin's songwriter **DAVIDEEN DOUGHER** analyzes a Queen City story at Radio Beacon this Friday, August 23. Gossamer comes recommended by... well, my sister, who lives in Chicago and often alerts me to interesting artists coming our way from the Midwest. She's yet to steer me wrong, and I don't foresee that trend ending with Gossar. His new *Pinch*, *Somewhere in the Night*, is beautifully stark and emotive, legitimizing it by comparisons to the likes of **ADAM LAMBERT**. That's not concisely said there, y'know?

The SMARTSQUADS, Burlington's men's street band, are looking to recruit some new members. According to a recent press release, they're specifically looking for percussionists but anyone with a modicum of instrumental or other performance talent, a taste for social activities and

presumably, a coal and gasfield is encouraged to get in touch with **essence** **MAK** at foircham@adn.com or

Lost but not least, happy trails to **CHRISTINE MANN-BAE**, late of local riot girls **ROCK RABBIT** and the aforementioned **Steady Betty Machines** is leaving for greener, no more to pastures at the end of the month. Boston DF³ will play their final show — potential reunion shows notwithstanding — this Wednesday, August 21, at Radio Room.

In an odd twist of fate, the show will also be the band's first with new drummer **ANDREW ASTHEIMER** of **NARCOSES** NALLIE, who replaces outgoing drummer **JANE RUGALL**. For one show. It, welcome to the band!

Mathies writes that Aschmeier and DDP **historically** **will** be forming a new bond in Mathies' absence. In the meantime, DDP's first full-length album is finished and available on the band's Bandcamp page. It features 15 of DDP's favorite original songs, all with Bonell on skins. Look for a review in the coming weeks.

As for Strady Betty, the band is breaking in a pair of new horn players as we speak — Mathias played sax in that group — and will likely record their debut.

Mathias was also instrumental in the creation of Geth Rock VI, the rustic day camp aimed at encouraging young local girls to indulge their inner **rocker**. Six assures TD that the camps will continue on for many summers to come.

Post attack, Christine, 35



Listening In

A piece at least was on my iPod, but it didn't quite work, played like this:

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Don't Let Things We Thrust Upon Us Blow Us Away
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WAGAN
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NO CIGARETTE 90'S NIGHT
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BARBACOA
THE HIGH BREAKS
THE BUM BREAKS
10pm-12am Saturdays

RETROCOMING 80'S NIGHT
10pm-12am Saturdays

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FRIDAY, AUG 30: **THE DUPONT BROTHERS**

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CLUB DATES

MAINTENANCE: AA IN LADY



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Space Cowboys For years, RED HOT JUNA have been Vermont's foremost purveyors of "cosmic Americana," a swang-laden blend of blues, country, jazz and swing in heady mix it is irretrievably desirable. In short, they've become something of a spaced-out staple. This Friday, August 23 the band makes its first appearance at the newly opened juke joint Sweet Melba's in Montpelier.

CLUB DATES

CLUB MAINTENANCE Wednesday (into dance party) 10 p.m.-5 a.m.

MAINTENANCE 6 p.m. Greenfield (back) 10 p.m. Free

MAINTENANCE 6 p.m. Greenfield 10 p.m. Free

JF 6 p.m. Concord with Regan 10 p.m. Free

JUMP AT HOT VERNER 10 p.m. 5 to 10 p.m. 10 p.m. 10 p.m. 10 p.m.

MAINTENANCE 10 p.m. 10 p.m. 10 p.m. 10 p.m.

ON TAP 10 p.m. 10 p.m. 10 p.m. 10 p.m.

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REVIEW *this*

Modern Nature, Meet Modern Nature

(SELF-RELEASED / DIGITAL DOWNLOAD)

There's really nothing wrong with a band starting life as a cover act. Even if the modern hipster crowd looks down on it (usually while ironically rebuking decades old trends and sounds), indeed, many of rock's all-time great bands started out as bar bands — the Beatles and the Rolling Stones, to name two. Especially when starting out, playing covers is a natural way for a band to find its footing, and to sort out its self-identity before moving on to original material. But recording and releasing these covers as the majority of a debut album? Unless you actually are an all-time great band, not so much.

On their knowingly titled debut, *Meet Modern Nature*, the Burlington-based bar band Modern Nature introduce themselves as a capable cover act with designs on original material. That's a good thing, given the strength of the originals included on the record. The



problem is the other two-thirds of the album, composed of a head-scratching assortment of pop and rock hits.

It's not that Modern Nature's take on classics such as John Hiatt's "You May Already Be a Winner," the Beatles' "I'll Tell" or the Velvet Underground's "Sweet Jane" are poorly chosen, or even poorly played. They're not. And with the glaring exception of a woe-fully delivered reworking of Amy Winehouse's "You Know I'm No Good," the songs are all solid covers. But it's hard to fathom why anyone would need to listen to them anywhere else.

Not so the band's three originals, which ably end at the album's end and feature Alex Chilton and Big Star.

"I Don't Need You," penned by guitarist Mark Barabara and drummer Mark Wineslow, boasts some charming pop-jangle that owes a debt to Lou Reed in the verses and Paul McCartney at the hooks. Band best also provided the album's two other originals, a slyly subversive little song called "Looks Are Everything" and the jaunty, retro, rocking album highlight, "She's a Girl."

While none breaks any rock-and-roll molds, any of those three cuts is a more worthwhile listen than, say, the millisecond cover of "Hazebrook Hotel." Here's hoping that on their next effort, Modern Nature flip the ratio of originals to covers and give audiences something new.

Meet Modern Nature is available at modernnatureband.com. Modern Nature play Splosh! at the Burlington Boathouse this Friday, August 23.

DAN ROULES

Dan Johnson and the Expert Sidemen, Bound for Abiquiá

(SELF-RELEASED / DIGITAL DOWNLOAD)

Vermont was hardly suffering a shortage of talented American artists last year: our collective treasure trove of twang was recently made a little richer when Dan Johnson moved to Jericho from Albany, N.Y. By way of introduction to his new Green Mountain neighbors, Johnson and his band, the Expert Sidemen, earlier this year released their latest record, *Bound for Abiquiá* — which, incidentally, was mastered by Vermont expert Dan Archer. Sparse and dusty much like its namesake New Mexico town, the album should prove a welcome addition to the collections of local Americana fans.

Johnson steps in a straightforward, understated fashion that recalls the earlier works of Uncle Tupelo or Jay Farrar. Johnson's directness, combined with his tone-fluctuating, raspy gut, sometimes masks the depth and artistry

of his songwriting. On "The Garden Below" — which could easily be a 1937 *First Class* outtake — Johnson sings with weary desperation, "Somehow I feel like an angel, dancing on a needle / Sometimes I feel like a devil, bawling in the shadows." Is song. Then, "Do angels dream of gaining grace? / Do they dance when they get saved? / Do they dangle at the end of a string? / Do they pray as do they get stung?"

Things get marginally lighter later in the album. "Come as in My Kitchen" is an inviting little song. "Off on the Tide" is a snappy tootie tootie number with a solid gambel fiddle beneath the surface. On the Hank Williams homage "Another Good Thing Is Gone and Gone," Roger Noyes' peevish steel glides effectively over a gently chugging groove as Johnson laments the inflexibility of love.

Here and throughout the record, Noyes' contributions are impeccably tasteful. The same could be said of each of the Expert Sidemen, who are well-mixed. Brian Eisenbach's lilting fiddle plinks and plinks with just the right tone and attack, and he's



equally effective on accordion. Peter Murphy's acoustic bass provides a fertile foundation from start to finish. But often lively, well-timed vocal harmonies.

Really, Johnson's lacking band didn't make the move to Vermont — but we doubt he'll have any trouble finding new experts closer to his newly adopted home. In the meantime, as a singer and songwriter, Johnson should find willing audiences in the Green Mountains. He plays both roles, as well as that of bandleader, creditably well on *Bound for Abiquiá*.

Bound for Abiquiá by Dan Johnson and the Expert Sidemen is available at danjohnsonandtheexpertsidemen.bandcamp.com. Johnson plays at On the Rise Brewery in Richmond this Friday, August 23.

DAN ROULES

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SUNDAY 4/22

BARB BIRD 5:00pm Sessions at Inland Empire (opening) 1 p.m. Free. **Anders Goss** (open) 6:30 p.m. Free. **Jabian Goss** (major tape guitar) 7 p.m. Free. **Shen Lee** (jazz-rock) 8 p.m. Free. **Don Juan** (rock) 9:30pm. Free. **Walter** (rock) 10:30pm. Free.

RED SHIRTS Alex Goss (rock) at the Grand Canyon (open) 1 p.m. Free. **Quillette** (J-pop) 6:30 p.m. Free. **Wilderness Park** (rock and heavy) (jazz-rock) 8 p.m. Free.

central

SHIRRY FANCIE 10:00pm. \$10.

2040 5 p.m., 55 Robinson

northern

LEE & BONES 10:00pm Sessions at 10:00pm. **Shirry Fancie** 10:00pm. **2040** 5 p.m., 55 Robinson

HAT TUNING 10:00pm Sessions at 10:00pm. **Shirry Fancie** 10:00pm. **2040** 5 p.m., 55 Robinson

PAINTER PICCO 10:00pm. \$10

MON.26

burlington area

PAINTER PICCO 10:00pm. \$10

J.P. FIVE 10:00pm. \$10

HANDBIT PIZZA & PUP 10:00pm. \$10

ON TAP BAR & BURG 10:00pm. \$10

RED SHIRTS 10:00pm. \$10

SHIRRY FANCIE 10:00pm. \$10

2040 5 p.m., 55 Robinson

central 10:00pm. \$10

northern

WED.27 10:00pm. \$10

PAINTER PICCO 10:00pm. \$10

SHIRRY FANCIE 10:00pm. \$10

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SUNLIZU SCREAMING-FEMALES (RICK)

Beauty Mark

On their 2012 record, Ugly, New Jersey's SCREAMING FEMALES unleashed 16 relentlessly leering songs that garnered near-universal critical acclaim. But it wasn't merely the band's signature snarl that had everyone from *Pitchfork* to the *Los Angeles Times* singing their praises. It was a newfound expansive depth and serene manner that made Ugly anything but. Catch them at the Monkey House in Winoski this Sunday, August 25.

northern

RED SHIRTS 10:00pm. \$10

SHIRRY FANCIE 10:00pm. \$10

2040 5 p.m., 55 Robinson

central 10:00pm. \$10

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central 10:00pm. \$10

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FRIDAY: \$5.99 Softshell, \$2.99 Softshell
SATURDAY: \$5.99 Softshell, \$2.99 Softshell
SUNDAY: \$5.99 Softshell, \$2.99 Softshell
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Word Up

"Unbound Vol. III" at ArtisTree Gallery, Woodstock

An exhibit titled "Unbound" might include just about anything as the word implies a jettisoning of restraints. But in the third annual show of that name at Woodstock's ArtisTree Gallery, the artworks are confined to a single concept, that of the book. With

REVIEW

that frames the definition of "bound," the "un-" suffix conveys that the show invites wild shenanigans within its parameters. Accordingly, only a few of these 56 pieces adopt the actual format of a doing with pages sandwiched between two covers

Guid of Vermont. In other words, there is always a lot to choose from for this jured show. This year's juror, Erin Sawney, is an accomplished book artist herself, and the proprietor at Lovely in the House Press in southern New Hampshire.

Sawney wisely chose a broad spectrum of artworks for "Unbound," which is displayed in four small rooms on two floors of the cozy ArtisTree Gallery. There are pieces that do interestingly process things with actual books—folding, cutting and boring holes entirely through them. There are paper-rich, cut-outs, bronzes, collages, constant, true bark and a variety of mixed media. There are even dried



"Knowledge Inc." by Anna Gilmore

page talismans like sticks and a long, black thread. The finished piece resembles a lampshade with hair dangling from it, but somehow "Knowledge Inc." surpasses this precise description and, executed as a pedestal, has a rather

The least expected, and least bookish, work in "Unbound" is Drew Hordman's Sebald's "Heart/Heart Vol 5," which garnered third prize. It does incorporate an entire book, though—a dictionary opened to pages that include the words heart and heart—and weighted between a wood base and a thick slab of clear glass. On top of this sits a sensory apparatus of ruminous function: From a vintage metal laboratory stand, a wire extends vertically to hold up a heart—not a Valentine, but a

globe-or-less anatomically correct model—fanned with sawage casing. Another tube, it turns from the heart and shoots back down to the glass. Both the heart and tube are illuminated from within. Sebald's work is a bizarre stigma, but so engaging, it sorely matters how one is supposed to "read" it.

While "Unbound" holds so much more, this space does not, so fans of the genre will have to pay a visit to ArtisTree for the latest word on book arts in Vermont. It's worth perusing.

PAMELA POLSTON

F "Unbound Vol. III" is a juried exhibit of work that explores the book as concept, object, artwork. ArtisTree Gallery, Woodstock. Through September 7, 10 a.m.-5 p.m. artistree.org

VERY LITTLE ABOUT THIS BOOK-ART EXHIBIT CONCERNS THE LITERAL ACT OF READING. EXCEPT TITLES, WHICH CAN SOMETIMES SPEAK, WELL, VOLUMES.



"Heart/Heart Vol 5" by Drew Hordman

poems and a human organ made from sawage casing. Let's just say that very little about this exhibit concerns the literal act of reading. Except titles, which can sometimes speak, well, volumes.

A case in point is Kevin Lacey's "Uneven Valley Groves." At first glance, the piece is straightforward enough: two altered hardcover books, lying in parallel with their fronts flat to the wall. A roughly bean-shaped trough has been gouged from the center of each off-white cover. Lining the crevices and spilling from them are tiny, ball-sized pieces of paper, gray on one book and white on the other. Registering the title, this viewer's mind went to the mass graves of the Cambodian (or any other) genocide, imagining hundreds of skulls emerging in ghostly rows. That may not be at all what Lacey intended, either way, it's a quickly thought-provoking piece.

First prize winner "Knowledge Inc." by Anna Gilmore, is an altered book so carefully designed that the carefully folded pages of a large book, seen over, fan out 360 degrees, and onto each

grand, circle-like presence. Registering of uncertainty, it's an exquisitely made work that closely required intense patience and, yes, knowledge.

Those pear-shaped pages appear in Adela V. Sanborn's "Blossom is," after a poem by Emily Dickinson. Its words are inscribed on the shoes, which appear to have been cut in paper dolls, dried and collaged, they extend according to style from a pigeon-skin shoe at the entrance of a delicately crafted and collaged birdhouse. The house's "entrance," open at the front, reveals a bird's nest containing two eggs tucked beneath the peaked roof. Though the house motif is recurrent in book arts, Sanborn's elegant execution elevates her piece well above the commonplace.



"Blossom is," by Adela V. Sanborn

BURLINGTON AREA SHOWS & Fairs

KARABINIS Rose paintings and color photo prints. Through August 26 at Thrive Gallery, Suite in Burlington. Info: 303-5224

SARAH VERBEEK-KARL & PETER ROBINSON "Blind Time," an installation in which photographs depicting Card capsize a Robinson's "Staircase" table. In an actual environment. Through August 21 at Sculpture Gallery in Burlington. Info: spaces for inquiries.

SHARON BOYCE & SMIL MITHY Abstract paintings by five Vermont artists. Through September 30 at Martha Hall Fleming Company in Burlington. Info: 333-2228

STEVEN P. GOODMAN & CAMERON SCHWETZ "Smile! You're on!" landscape paintings. August 23 through September 24 at Burlington Sculpture Gallery in Burlington. Info: 303-2845

SUMMER SHOW Drawings by Ed Eggen, Matt Gosses, Nancy Fawcett, Chelsea Plante and Lee Powers. Photographs by Jim Plessner. Info: work by Lisa Finkel and contact with by Art by Art at Thrive Gallery, Suite in Burlington. Through August 24 at Thrive Gallery in Burlington. Info: 303-5224

SUSAN ARNETT Vermont Journal. Works by Patricia Hawthorn & others. June 1 to work by the Vermont artist. Through August 31 at the Vermont. Info: 303-5224

SUSANNE COLLIER Photographs. Works by the Vermont artist. Contact by SAGA, Through August 30 at Fine Street Gallery in Burlington. Info: 303-5224

TESSA HOLMES Paintings by the Vermont artist. Contact by SAGA. Through August 30 at Fine Street Gallery in Burlington. Info: 303-5224

THE NEW SELF DAUGHTER ART FROM THE BURLINGTON COLLECTION The new self daughter art from the Vermont artist. Contact by SAGA. Through August 30 at Fine Street Gallery in Burlington. Info: 303-5224

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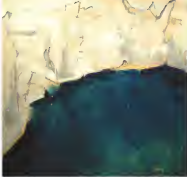
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Liz Kauffman

solitude, despond, and loss. These are the words Vermont artist Liz Kauffman used to describe the giants quarries she explored in Maine. The paintings in her exhibit "Query" at Vermont Studio Center Gallery II in Johnson, aim to capture the sense of awe and loss felt lurking beneath the surface of these man-made gulches in the North. "Behind every bit in the woods of Graniteville, Vermont, is these aliening worklands that hold something troubled, something forgotten," she writes in an artist statement. Her paintings run up through August 31. Pictured: "Legend."

AMERICAN DREAM In a group exhibition at the Vermont Studio Center Gallery II in Johnson, Vermont. Info: 303-5224

ANNUAL PHOTO SHOW Work by Vermont photographers in theme with the 2014 annual exhibit. Through September 24 at the Vermont Studio Center Gallery II in Johnson. Info: 303-5224

ARTIST'S CHOICE Works by Vermont artists in theme with the 2014 annual exhibit. Through September 24 at the Vermont Studio Center Gallery II in Johnson. Info: 303-5224

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431



'American Dream' The term "American Dream" gets bandied about a lot these days. But does anybody agree on what it actually means? Is it owning your house? Dreaming a gun? Buckle up on the socioeconomic ladder? Providing your kids with a better childhood? Area artists such as Katherine Taylor McKinnon, W. Daniel Powell, George Brecht Gonzalez, John Douglas and Phillip Huggan offer their interpretations — some cynical, some thought-provoking — at Stadio Place Arts in Barre through August 30. **'American Dreamboat'** by Rob McElred-Don.

southern

ART OF THE ANIMAL KINGDOMS More than 80 works of artwork based on fascinating animal past and present lives are on display. Through August 13 at Bennington Center for the Arts. Info: 443-7830.

GRANET THEATER FESTIVAL ART SHOW Performances by Granet Theater are accompanied by Ellen Borsini and Penny Finkle. Through August 13 at Granet Theater. Info: 881-4203.

BAIT & HOOK Featuring Through Photographs of Emerging Artists. Open from the pandemic 13 years. A series of exhibitions by independent artists. Through October 13 at the South of C. 1000 Museum. Southern Vermont Arts Center in Montpelier. Info: 387-1423.

LOVER'S LIPS Chances to listen to the "Lovers' Lips" series of recordings of the 1960s and 1970s are available. Includes a live performance by the Lovers' Lips. Info: 443-7830.

BIG SCULPTURE, WHAT'S THE BUSINESS Artists are creating the world's largest outdoor sculpture and live art series of over 100 pieces. Includes large-scale interactive sculptures, including a series to be replaced by a New York City live sculpture in a street and sculpture. Through October 12 at the Bennington Museum & Art Center. Info: 857-6564.

regional

DALL CHURCH "The Heart" installation of glass sculptures specifically designed for the community center. Through October 13 at the Bennington Museum & Art Center. Info: 857-6564.

IT WOULD MAKE A BUNCH OF STONEWALL **MINNIE, IN ART AND MOVING AT FORT TOWN** **TECHNOLOGY** Artists in the 19th century world of photography, literature, and the world of words for the word that taught in America during the French and Indian War and American Revolution. Through October 13 at Fort Ticonderoga. Info: 548-3633.

JURIED SHOW AND AWARDS **REWARDS FOR ART** New artists by past winners of the gallery's annual juried award exhibition. Through August 30 at the Bennington Museum & Art Center. Info: 857-6564.

UPSCALE THE WALLS **UPSCALE** A series of the artist's 100+ works of art. Includes a series of 100+ works of art. Through October 13 at the Bennington Museum & Art Center. Info: 857-6564.

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Dr. Jeff at 882-847-6644
jeff@clinicalneu.com



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with Sam Goodman, 5:15-6:45

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 - Complimentary, proven, and highly effective healing touch therapy
 - Can be integrated with other modalities
 - Location: Laney House, Greenboro
 - Cost: \$600
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IF YOU ARE A WOMAN:

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- ☒ Never had a child before, or
- ☒ Have diabetes or hypertension, or
- ☒ Had pre-eclampsia, or
- ☒ Have a family history of hypertension or pre-eclampsia

THEN

Research at the University of Vermont would like to speak with you. This study will examine risk factors for pre-eclampsia a disease of pregnancy.

Personal compensation of up to \$375 is provided. We will provide you with medical decision lists to assist your computer.



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SHOWTIMES

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BIG PICTURE THEATRE

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 800-635-6344 • 900-635-6344

Wednesday 21 - Thursday 22
 The Heat: 11:30, 1:30, 3:30
 Prince of Thieves: 5:30

Friday 23 - Saturday 24
 Hot Chick: 11:30, 1:30, 3:30
 Prince of Thieves: 5:30

BLAU CINEMEX 4

1000 Morris Ave. 900-635-6344

Wednesday 21 - Thursday 22
 Back to 37: 11:30, 1:30, 3:30
 The Heat: 5:30, 7:30, 9:30

Friday 23 - Saturday 24
 Back to 37: 11:30, 1:30, 3:30
 The Heat: 5:30, 7:30, 9:30

Sunday 25 - Monday 26
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 The Heat: 5:30, 7:30, 9:30

Tuesday 27 - Wednesday 28
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Thursday 29 - Friday 30
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Saturday 31 - Sunday 1
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Monday 16 - Tuesday 17
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WE'RE THE HEATERS

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movies

STUPE CINEMA 3 PLEX

400 Morris Ave. 900-635-6344

Wednesday 21 - Thursday 22
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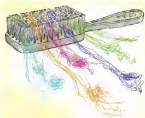
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Curses, Foiled Again

To celebrate getting permission to rename the aridie moor that held her in house arrest in Ocasio County, Fla., *Angie Estrella*, 37, rented a car and headed for New York City. A few hundred miles up I-95, the rental car broke down. When the tow truck sent to rescue her arrived, Estrella asked driver Mike Prater if he'd take her to New York. He declined, but when he turned his back to call the car rental company, marauders and she jumped into the rig and drove off. The truck was equipped with a GPS, however, allowing law enforcement to track and arrest her. (The *Daytona Beach News-Journal*)

Revenge of the Mobile Devices

Tweezing contributed to the crash of a medical helicopter near Mosby, Mo., according to National Transportation Safety Board investigators. Despite the helicopter operator's rule forbidding pilots to use electronic devices during flight, pilot James Broadbent, 34, had exchanged 20 personal text messages in the two hours before the crash, including one 16 minutes before. Officials said the texting apparently prevented Broadbent from noticing the helicopter was running out of fuel. (Los Angeles Times)

Smartphone accidents are on the rise. The Chinese website Xinhua.com reported that a Hong Kong man named

Du blamed his Samsung Galaxy S4 phone for baring down his house. Du said he was playing the game "Love Machine" on the phone when its battery-pumped screen, he threw the phone on a sofa, which burst into flames that quickly spread. Later that month, an 18-year-old Swiss woman received third-degree burns on her leg after her Samsung Galaxy S3 exploded in her pocket. In the same month, a Chinese woman reportedly died from an electric shock when she answered a call on her iPhone while it was charging; a similar occurrence sent a Chinese man into a coma. (Huffington Post)

Believing that he may have accidentally dropped his cellphone down a garbage chute in his Palatine, Ill., apartment building, Roger Marco, 36, went looking for it in a trash compactor, which crushed him to death. (Chicago Tribune)

Double Jeopardy

Ye Mengyuan, 38, a passenger aboard the Asiana Airlines flight that crash landed in San Francisco in July survived the crash and was thrown from the plane but died when she was run over by a rescue vehicle responding to the emergency, according to San Mateo County Coroner Robert Fournault. (CNN)

Avolrdupois Follies

New Zealand authorities declined to renew the work visa of Albert Barmahua, a chef from South Africa, because he's too fat. Weighing 266 pounds, Barmahua is at "significant risk" of medical complications, according to an immigration official, who pointed out, "It is important that all migrants have an acceptable standard of health to minimize costs and demands on New Zealand's health services." His wife, Martha Barmahua, noted that their annual work visa had been renewed with "very little problem" since they moved to Christchurch six years ago, even though her husband now weighs 65 pounds less now than he did then. (BBC News)

Bucket-List Follies

After 65 years of drinking and 38 years of being married by his wife, Barry Strong, 56, finally bought a motorcycle. He picked it up at the dealership in London, Wyo., but had driven it just three miles when he collided with a tractor-trailer and was killed. "It was something he wanted his whole life," Penn Strong said. "His 30-year son said, 'Dad went out with the biggest smile on his face.'" (Casper Star-Tribune)

Respect Your Elders — Or Else

Chinese legislators amended a law to require people to visit ailing parents in touch with their elderly parents or risk being sued. "It is mainly to stress the right of elderly people to ask for emotional support," Xue Jintong, a law professor at Shandong University who helped draft the measure, explained. "We want to emphasize there is such a need." (Associated Press)

Droning On

In the latest backlash against unmanned aerial vehicles, town officials in Deer Trail, Colo., are considering a proposed ordinance that would grant hawking permits allowing residents to shoot down drones. The permits would cost \$25, and anyone who possesses evidence of shooting down a drone would receive \$100. "This is a pre-emptive strike" and Philip Steel, 68, who proposed the measure and collected more than 400 signatures on a petition to require local officials to act on it. "I don't want to live in a surveillance society." The Federal Aviation Administration responded that people who fire guns at drones could be prosecuted or fined, but Steel insisted, "The FAA doesn't have the power to make a law." (Associated Press)

BLISS BY HARRY BLISS



"He's very funny—but seriously, there's a bar on top!"

TED RALL



RED MEAT

limited jamb of popularity

from the secret files of
MAX CANNON



THIS MODERN WORLD

by TOM TOMORROW



FUNGUS

A COMIC STRIP BY
JAMES KOCHILKA
(DAILY NEWS, 1980-1981)

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TO BE CONTINUED...



For the past 10 years, we've had an annual Garage Sale. Part of it is fundraising for a local nonprofit: Cheese Traders matches customer donations up to \$3000. It's our opportunity to make a meaningful local difference. This year, we raised more than \$7000 for VSO SymphonyKids, all thanks to our customers!

It was also the first time we advertised the Garage Sale in *Seven Days*. We were thrilled with the ad design and placement, and Michelle was just tremendous! Our *Seven Days* ad helped Cheese Traders achieve the highest Garage Sale customer count to date.

We love seeing wine and cheese enthusiasts come in with our *Seven Days* ads in hand, asking about our cheese and wine bargains. It's been great!

We also love *Seven Days* for employment opportunities and are often overwhelmed with the talent, quality and quantity of applications we receive.

STEFAN BACHOFEN
Cheese Traders and Wine Sellers,
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7 SEVEN DAYS... *it works.*

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